

NOTICE TO READER. When you finish reading this magazine place a one-cent stamp on this notice, hand same to any postal employee and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address. A. S. Burlison, Postmaster General

MUSICAL COURIER

Weekly Review OF THE World's Music

Thirty-Ninth Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXVI—NO. 12

NEW YORK, THURSDAY, MARCH 21, 1918

WHOLE NO. 1982



© Mishkin, New York.

MAY PETERSON

AS MIMI IN "LA BOHEME"

ONE OF HER SUCCESSFUL METROPOLITAN OPERA ROLES

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, NEW YORK.
Telephone 2634 Circle.

M. F. BURT SCHOOL.
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 601 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

JACQUES S. DANIELSON
PIANO INSTRUCTION
Assistant to the late RAFAEL JOSEFFY
Studios: Carnegie Hall, New York
Mail address: Carnegie Hall, New York

UMBERTO MARTUCCI
PIANIST, ACCOMPANIST AND COACH
(Mme. Matzenauer season 1916-1917; Mme. Frieda Hempel, 1917-1918)
Available for Concerts and Recitals.
Grand Opera Repertoire
Residence: 2461 Amsterdam Ave.
Phone: St. Nicholas 2882.

PAUL SAVAGE,
VOICE CULTURE,
803 Carnegie Hall,
New York

MME. NIESSEN-STONE,
MEZZO-CONTRALTO.
Management: Annie Friedberg, 1425 Broadway, N.Y.
Vocal Studio: 50 W. 67th St., N. Y. Tel. 1405 Col.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail Address: Fifth Ave., New Rochelle, N. Y.

LAURA E. MORRILL,
TEACHER OF SINGING.
Hotel Majestic, 72d St., at Central Park West.
Phone, 2118 Columbus.

E. PRESSON MILLER,
TEACHER OF SINGING.
826 Carnegie Hall. Tel. 1350 Circle.

MARY HISSEM DE MOSS,
SOPRANO—TEACHER OF SINGING.
Address personally, 8 West 91st St.
Phone 3552 River.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
The Spencer Arms, 140 W. Sixty-ninth Street,
Telephone, Columbus 3996.

ZIEGLER INSTITUTE OF NORMAL SINGING
MRS. ANNA E. ZIEGLER, Director.
1425 Broadway (Metropolitan Opera House Bldg.)
New York City.
Tel. 1274 Bryant.

MR. AND MRS. JOHN DENNIS MEHAN,
Teachers of over six hundred artists now in responsible positions.
For all particulars apply to
70 Carnegie Hall, 154 West 57th St.
Tel. Circle 1472.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3067 Tremont.

MRS. HENRY SMOCK **MISS SUSAN S.**
Positive Breath Control, Perfect Placing. **BOICE,** Expert Coaching. Diction in all languages.
VOCAL STUDIOS
65 Central Park West, cor. 66th St.
Telephone, 7140 Columbus

ROSS DAVID,
VOCAL STUDIOS.
The Rutland, 256 West 57th St., New York.

WALTER L. BOGERT, BARITONE
Teacher of singing. Lectures and recitals.
Tuesday and Friday, 161 West 71st St.
130 Claremont Ave., New York. Tel. 291 Morn'side

MME. GRACE WHISTLER,
VOICE
STUDIO: 210 FIFTH AVENUE, NEW YORK.
Telephone: Madison Square 382.

EDMUND J. MYER, HELEN ETHEL
VOCAL INSTRUCTION AND COACHING.
Teacher of Theo Karle.
163 Carnegie Hall. Tel. Circle 1350
Summer term in Seattle.

WILLIAM THORNER,
VOCAL TEACHER AND COACH.
Studio: 2128 Broadway, New York
Phone, Columbus 2068

JACQUES L. GOTTLIEB,
CONDUCTOR NEIGHBORHOOD SYMPHONY ORCHESTRA,
DIRECTOR EAST SIDE HOUSE SETTLEMENT MUSIC SCHOOL.
TEACHER OF VIOLIN ENSEMBLE, THEORY MUSIC.
Orchestral Training School, 864 Carnegie Hall,
New York.

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

MR. FRANCIS STUART,
TEACHER OF SINGING.
Pupil of Lamperti the Elder.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, 1103-4. New York City

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 249 Lexington Avenue, New York.
Telephone: 4879 Murray Hill.

WILBUR A. LUYSER,
Specialist in Sight Singing (Solfeccio).
(Musical Director of Bapt. Temple Choir)
Scientifically taught—Successfully put into practical use.
Large Public—Small Private Classes now forming.
Individual work at any time.
220 Madison Ave. Res. Phone, 5469J Bedford

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 79th St., New York.

ESPERANZA GARRIGUE,
ART OF SINGING.
Residence Studio, 337 West 85th Street, near
Riverside Drive.
Phone, 2140 Schuyler.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck and Sophie Braslau.
Studio: 33 West 67th St., New York.

ELENA DE OLLOQUI,
PIANIST—INSTRUCTION
111 E. 62nd St., New York. Tel. 2285 Plaza

GWILYM MILES,
BARITONE
INSTRUCTION
Studio, 2231 Broadway
(Elevator entrance, 80th Street) Tel. 4075 Schuyler

GIUSEPPE CAMPANARI, BARITONE,
Late of Metropolitan Opera Company, will accept pupils.
668 West End Avenue, New York City.
Telephone, 3469 River.

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER
OF SINGING.
Until Jan. 15, 1918, singing "somewhere in France."
After Jan. 15, 144 East 62nd Street, New York.

CLAUDE WARFORD,
TENOR
Metropolitan Opera House,
1425 Broadway, New York.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
143 West 42nd St., New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certified Leschetizky Exponent.
Carnegie Hall Studios 832-3, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY
With the "Musical Courier"; Sec'y Manuscript
Society; Organist and Director, Willis Ave. M. E.
Church, Vested Choir, The Bronx, 439 Fifth Ave.
nue. Tel. 4292 Murray Hill, Residence, Park Hill,
Yonkers, New York.

CARL FIQUÉ, PIANO
KATHERINE NOAK-FIQUÉ,
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts, Oratorios, Recitals and Musicales.
Pupils Received.
Studio: 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING.
1425 Broadway (Metropolitan Opera House Bldg.)
New York, Wednesdays and Saturdays.
All mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL,
(Jessie G. Fenner)
TEACHER OF SINGING.
Metropolitan Opera House, 1425 Broadway, N. Y.
Phone, Bryant 1274.

DUDLEY BUCK
TEACHER OF SINGING
50 West 67th Street New York
Phone, Columbus 8462.

MINNA KAUFMANN,
Soprano—Vocal Instruction, Lehmann Method.
Address, J. CARTALL, 601-602 Carnegie Hall.

J. ARMOUR GALLOWAY,
AMERICAN SINGING MASTER
Address: The Tuxedo Bldg., 637 Madison Avenue
New York City. Telephone, Plaza 6862.

ADELE LEWING,
PIANIST, COMPOSER AND COACH.
Authorized Teacher of the Leschetizky Method.
Residence Studio: 785 Lexington Ave. (61st St.)
Telephone, 2685 Plaza.
Downtown Studio: Steinway Hall

EDWARD E. TREUMANN,
CONCERT PIANIST—INSTRUCTION.
Testimonials from Emil Sauer and Josef Hofmann.
Studios: St. Nicholas Bldg., 1042 St. Nicholas
Ave., New York. Telephone, Audubon 5896.
(Residence phone, Melrose 3310.)

BERNHARD STEINBERG,
TEACHER OF SINGING.
316 West Ninety-fourth Street, New York City
Tel. 9028 Riverside.

**THE NEW YORK INSTITUTE FOR
VIOLIN PLAYING, PIANO AND
VOICE CULTURE.** 230 E. 62nd St.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. TERTIUS NOBLE,
ORGANIST AND MASTER OF THE CHOIR
St. Thomas' Church, Fifth Ave. and 53rd St.
Lessons in Organ, Theory and Composition.

VON DOENHOFF, PIANO—ALBERT
VOICE—HELEN.
76 East 86th St.
Phone: 1332 Lenox.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concert-
izing in Berlin. Will accept engagements and a
limited number of pupils.
Address: 127 West 126th St., New York.
Phone, Morningside 2346.
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHN,
SINGING LESSONS
Style Finish, Oratorio and Song Repertoire
228 West 58th St., N. Y. Tel. 8113 Columbus

ARCHIBALD SESSIONS

CONCERT ORGANIST AND ACCOMPANIST
Studio: 537 W. 121st St., N. Y. - Phone: 5126 Moralegide
1101 Carnegie Hall, Tuesday and Friday Mornings

MINNIE TRACEY

American Dramatic Soprano
Open for Concert and Recital Engagements.
Studio for Voice, Opera and Repertoire.
223 West Fourth Street Cincinnati, Ohio

SILVERMAN'S

CONSERVATORY OF MUSIC
Founded 1894
INSTRUCTION IN VIOLIN AND PIANO
235 EAST 39th STREET NEW YORK CITY

Louise St. John WESTERVELT

SOPRANO
TEACHER OF VOICE.
Columbia School of Music,
509 S. Wabash Ave., Chicago

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management
371 Marlborough Street - Boston

MORTIMER WILSON

Composer-Conductor
62 West 48th Street NEW YORK

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
337 West 85th Street - New York City

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH.
Assistant Teacher to Alexander Heilmann.
229 West 109th St., N. Y. Phone, Academy 1374.

WASSILI LEPS

CONDUCTOR.
Symphony, Opera, Oratorio.
THE POWELTON, PHILADELPHIA, PA.

Carolyn WILLARD

PIANIST
1625 KIMBALL BUILDING, CHICAGO

BIRDICE BLYE

Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

BLANCHE HIXON

SOPRANO
999 Lake Shore Drive, - Chicago, Illinois

Prof. Thomas Giles

Director of Music
University of Utah, Salt Lake City, Utah

GRACE G. GARDNER

formerly Milan, London, New York.
Special course in voice placement, Diction, Respiration. Pupils prepared for Opera, Concert, Oratorio. Teacher of Lucile Lawrence and many others in Opera and Concert. Injured voices restored, cause demonstrated, defects remedied.
Studio 508, Odd Fellows Temple, Cincinnati, Ohio.

MABEL COX-VAN GROVE

Soprano
ISAAC VAN GROVE Coach Pianist
JOINT RECITALS
630 Fine Arts Bldg., Chicago, Ill.
Phone, Harrison 5963

HARRISON M. WILD

Concert Organist
Studio 1203 Kimball Building Chicago
INSTRUCTION
PIANO, ORGAN
Conductor—Apollo Musical Club, Mendelssohn Club

CHEVALIER ASTOLFO

PESCIA
24 WEST 75TH ST., NEW YORK LATE OF MILAN
Telephone, Columbus 4266

VICTOR HARRIS

TEACHER OF SINGING IN ALL ITS BRANCHES
140 West 57th Street
Tel. 3053 Columbus

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art
Summer Session, June 24 to July 27 Catalog mailed free

John J. Hattstaedt, President - Karleton Hackett and Adolf Weidig, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall - - - New York

RAYMOND WILSON

PIANIST
Syracuse University, Syracuse, N. Y. Knabe Piano Used

DUFAULT

Tenor
Just returned from Australian and Far East Tour.
In America Season 1917-18. Address: Hotel Wellington, 7th Ave. and 95th St., New York City.

Edouard Dufresne

BARITONE
Oratorio Recital Concerts
Management:
Helen Levy, Fine Arts Bldg., Chicago

MARYON MARTIN

CONTRALTO TEACHER OF SINGING
Season 1917-18 Lynchburg, Va.

RIEGGER

SOPRANO
Concert - Oratorio - Recital
Exclusive Management. Annie Friesberg, 1425 Broadway, New York

BUCKHOUT

SOPRANO
"The Singer of Dedicated Songs."
265 Central Park W. (87th St.)

ARTHUR M. BURTON

BARITONE
Fine Arts Building Chicago

CLARENCE DICKINSON

Concert Organist
Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary
412 Fifth Ave., New York

Henry T. FLECK

DEPT. OF MUSIC
Hunter College, N. Y. C.
Tel. 2443 Plaza

Gustaf Holmquist

BASSO
CONCERTS, ORATORIO, ETC.
624 MICHIGAN AVENUE
Pers. Address: 1430 Argyle St., Chicago, Ill.

KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

JOAQUIN JACOBSEN—Pianist

Teacher of Piano
Residence Studio: 740 Riverside Drive, New York
Apartment 6B Phone Audubon 4570

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mahr-Hardy
VOICE CULTURE REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano
Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City.

THOMAS ASKIN

BARITONE - Musical Adaptations
An art form employing song, recitation and gesture
214 Blanchard Hall, Los Angeles, California.

KLIBANSKY

VOCAL INSTRUCTOR
Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.
Studio: 212 W. 59th St., New York City. Columbus 2329

H. A. GRANT SINGING

Taught to the highest proficiency, Amer. and Europ. diplomas, Author of Books on Voice.
Studio, 30 Huntington Avenue, Boston, Mass.

Mme. Katharine Evans von Klenner
America's Celebrated Exponent of the famous Garcia Vocal Method
Grand Prix of Paris Exposition 1900
Founder and President of National Opera Club of America. Available for Lectures on Opera and Musical Appreciation.
STUDIOS: 952 EIGHTH AVENUE, NEW YORK TEL. 651 CIRCLE

GEORGE REIMHERR

TENOR
Concerts - Recitals - Festivals
Address: 765 St. Nicholas Ave., New York
(Phone: Audubon 8838)

SITTIG TRIO

Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED. V. SITTIG, Teacher of Piano and Accompanist
153 West 80th Street, New York Phone: 9520 Schuyler

Mme. Marie Zendt

SOPRANO
505 Kimball Hall, Chicago, Ill. Phone Drexel 3778

Ralph COX

Composer and Teacher of Singing
Studio 31, Metropolitan Opera House Building
1425 Broadway, New York

CH. LAGOURGUE

Conductor, Composer, Concert-Cornetist.
Director of
LAGOURGUE SCHOOL of SOLFEGE and HARMONY
616 Michigan Ave., Chicago. Send for particulars.

JOHN FINNEGAN

TENOR
Soloist St. Patrick's Cathedral, N.Y.
Address: 479 West 146th St., N.Y.
Tel. 259-M Audubon.

Bonci VALERI

INDORSES E. VALERI SEE AD NEXT ISSUE

RUEMMELI

Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.

CORDELIA AYER PAINE

PIANIST
Concert Direction: JAMES E. DEVOL, Dime Bank Bldg. Detroit, Mich.

LILLIAN WRIGHT

MEZZO-SOPRANO
Exclusive Management:
HELEN LEVY, Fine Arts Bldg., Chicago.

VIOLA COLE

PIANIST
612 Fine Arts Bldg CHICAGO, ILL.

LEON RICE

AMERICAN SINGER OF AMERICAN SONGS
The Belmont, Broadway and 86th Street, New York City

LUTIGER GANNON

CONTRALTO
634 Michigan Avenue Chicago, Ill.

JOHN BLAND, Tenor

Master of Calvary Choir
VOICE PRODUCTION
20 East 23d Street, New York Telephone, 328 Gramercy

MARIE TIFFANY

Soprano, Metropolitan Opera Company
109 West 45th Street New York City

EMILY CHURCH BENHAM

CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio.

THOMAS ASKIN

BARITONE - Musical Adaptations
An art form employing song, recitation and gesture
214 Blanchard Hall, Los Angeles, California.

KLIBANSKY

VOCAL INSTRUCTOR
Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.
Studio: 212 W. 59th St., New York City. Columbus 2329

H. A. GRANT SINGING

Taught to the highest proficiency, Amer. and Europ. diplomas, Author of Books on Voice.
Studio, 30 Huntington Avenue, Boston, Mass.

Mme. Katharine Evans von Klenner

America's Celebrated Exponent of the famous Garcia Vocal Method
Grand Prix of Paris Exposition 1900
Founder and President of National Opera Club of America. Available for Lectures on Opera and Musical Appreciation.
STUDIOS: 952 EIGHTH AVENUE, NEW YORK TEL. 651 CIRCLE

**Lazar S. SAMOILOFF**

BARITONE
THE ART OF SINGING
Indorsed by Chaliapin, Brogi, Sammarco, Ruffo, Didur, Sembach, Zerola, etc.
Studio:
Carnegie Hall, New York City

**MARIE MORRISEY**

CONTRALTO
Exclusive Management: ALMA VORDECH
25 W. 42nd Street New York

WALLINGFORD RIEGGER

COMPOSITION and CONDUCTING
Address: care of Musical Courier, 437 Fifth Ave., N. Y.

Katharine HOFFMANN

ACCOMPANIST
Home Address: St. PAUL

S. WESLEY SEARS,

St. James Church,
2nd and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

LITTA MABIE BACH

SOPRANO
3001 Sheridan Road, Chicago, Ill.

MILDRED DILLING

HARPIST
Studio: 332 West 85th Street, New York City
Telephone: Schuyler 8265

HARRIET FOSTER

MEZZO-CONTRALTO
Address: J. B. Foster, 200 Fifth Ave., N. Y.
Phone 6400 Riverside

Karl SCHNEIDER

And Assistants
THE ART OF SINGING
REPERTOIRE, CONCERT, ORATORIO, OPERA
1705 Chestnut Street Philadelphia, Pa.

"THE DEVIL'S LOVE SONG"

BY

is successfully sung by Louis Graveure, Charles W. Clark, Hartridge Whipp and many others.
Hotel Flanders, 133 West 47th Street, New York.
HALETT GILBERTE Tel. 8570 Bryant

Evlyn Gray

DRAMATIC SOPRANO
Address:
44 West 68th Street, New York.
Phone: 6135 Columbus

SHEPHERD

Soprano
Concert, Oratorio, Recital
Address:
Music League of America
1 West 86th Street, New York

VIOLINS

OLD and NEW
Fine Outfits at from \$10 up
Write for catalogues

JOHN FRIEDRICH & BRO.

279 FIFTH AVENUE NEW YORK

"H. A. Grant's noted teaching gives positive breath control and increases the range. It has restored and turned many injured voices into artistic successes. Send for one of his famous 'Pen Works on Singing.' Wm. W. Robinson, musical critic and former Cor. Musical Courier."

H. MAURER
TEACHER OF VIOLIN PLAYING
Metropolitan Opera House, Suite 31,
1425 Broadway, New York.

CLIFFORD P. WILSON
TENOR
Concert—Oratorio—Festival
Address: Akron, Ohio

Gordon Campbell
Pianist

J. WARREN Conductor—Coach—Accompanist
ERB
New York, 330 W. 55th St.
Pittsburgh Mt. Francis C.
Walker, 981 Union Arcade.
Available to Artists on Tour in Middle West

G. CASELOTTI
VOICE CULTURE
1425 Broadway, N. Y. (Metropolitan Opera House Bldg.)

JOHN RANKL Bass-Baritone
ORATORIO-RECITAL-PUPILS
400 Fine Arts Bldg. Chicago
Phone: 8324 Wabash

LEVY PIANIST
Kimball Hall
Chicago

REBECCA CLARKE VIOLA SOLOIST
Lessons in VIOLA, HARMONY and ENSEMBLE
Address: 61 West 48th St., New York. Phone 507 Bryant

Clare Osborne Reed
ARTIST TEACHER—DIRECTOR
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artist-Students,
Teachers' Normal Training.
509 S. Wabash Avenue, Chicago

HERMAN KOSOFF
PIANIST-TEACHER
RELAXATION TAUGHT
400 Manhattan Ave., New York Phone: Moringside 846

I can offer good vocal or instrumental artists exceptional opportunities to appear throughout the United States with Mortimer Kaplan. Portrayals of Dickens' Characters in Costume. HALLIE D. YOUNG, Secretary, 70 West 68th Street, New York, Phone Columbus 7479.

AMY FAY
PIANO CONVERSATIONS
INSTRUCTION
54 West 90th Street, N. Y. Tel. 8419 River

PLATON BROUNOFF
VOICE CULTURE AND COACH
Artistic Piano Playing
Vocal and Piano
Concerts and Lectures
147 West 111th Street New York
Phone Cathedral 8564.

REGINA HASSLER-FOX
AMERICAN
MEZZO CONTRALTO
Personal Representative:
L. S. FOX, 130 Fifth Ave., New York

Detroit Institute of Musical Art
"Strongest Faculty in the Middle West"

Guy Bevier Williams
President & Head of the Piano Department
William Howland
Vice-President & Head of the Vocal Department
Charles Frederic Morse
Sec'y-Treas. & Head of the Organ Department
Edward Britton Manville, F.A.C.O.
Head of the Theoretical Department
William Grating King
Head of the Violin Department & Concert-Master of the Detroit Symphony Orchestra.
Maude Embrey Taylor
Voice Instruction Member, Board of Directors.
Faculty of Over Fifty

For catalog and information address Manager,
1117-1119 Woodward Ave., Detroit.

SAMUEL L. MARGOLIS VOICE CULTURE
628 Riverside Drive, N. Y. Phone: Moringside 4863

The Edith Rubel Trio
Edith Rubel, Marie Hoemast, Brenda Putnam,
Wolfsbach Musical Bureau, New York

ET A HAMILTON MORRIS
Soprano CONDUCTOR Teacher
17 Riverse Place, Brooklyn, N. Y. Tel 6035 Bedford

AXEL SIMONSEN
CELLO VIRTUOSO
Los Angeles California

HERBERT MILLER Baritone
716 Fine Arts Building Chicago

ROY DAVID BROWN
PIANIST
Assistant to the late EMIL LIEBLING
Lyon & Healy Building Chicago

ELLIS CLARK HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Will A. Rhodes, Jr.
TENOR
Pittsburgh Pa.

HANS HESS
CELLIST
522 Fine Arts Bldg., Residence Phone: 8261 Edgewater

ARTHUR DUNHAM
CONDUCTOR
SINAI ORCHESTRAL CONCERTS

EMIL J. POLAK
Accompanist and Coach
601 WEST 106th STREET, NEW YORK PHONE: ADUPOUN 1315

HAZEL LUCILLE PECK
PIANIST
Permanent Address, Suite 1107, First National
Bank Bldg., Pittsburgh, Pa.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

Helen DE WITT JACOBS
CONCERT VIOLINIST
335 Clinton Avenue Brooklyn, N. Y.

Ganapol School
OF MUSICAL ART All branches taught
by 30 superior teachers
Detroit, Mich. Boris L. Ganapol, Director

WELTMAN CONSERVATORY OF MUSIC
Boston, Massachusetts.
The Music School with a personality.
Write for Year Book Steinert Hall, Boston, Mass.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
In Recitals of His Compositions and His Famous
"Indian Music-Talk"
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

MARGARET KEYES
CONTRALTO
With Chicago Grand Opera Co.
Management, The Wolfsohn Musical
Bureau, 1 W. 34th St., New York
Personal address: 2469 Broadway, New York
Phone 4648 Riverside

ELSA FISCHER
STRING QUARTET
Elsa Fischer, 1st Violin Lucie Neidhardt, Viola
Helen Reynolds, and Violin Carolyn Neidhardt, Cello
Now under the Exclusive Direction of
WALTER ANDERSON, 171 W. 57th St., New York

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago MAKERS

CHAPMAN GOOLD SOPRANO
Address
226 West 78th St., N. Y.
Telephone 4789 Schuyler

MURPHY TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to
The WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

RAGNA LINNE VOCAL STUDIO
KIMBALL HALL
CHICAGO

T. EARLE YEARSLEY TENOR
Pittsburgh Management: Frances C. Waller, Union Arcade, Pittsburgh

Mme. ELISA TAVAREZ PORTO RICAN PIANIST
Winner First Prize Madrid Conservatory of Music
Now at 49 St. Nicholas Terrace, New York City
Telephone, 8500 Moringside

APPLIED HARMONY
An instruction book along ultra-modern lines for beginners or advanced students. Composition made easy. Send for circulars.
CAROLYN A. ALCHIN, 1227 So. Hoover St., Los Angeles

PHONE CIRCLE 3308
RACE ANDERSON
ACCOMPAÑIST—COACH
104 WEST 57th STREET

DOUGLAS POWELL
Specialist in Voice Placement, Opera Concert and Recital Repertoire. Studios: Metropolitan Opera House Bldg., 1425 Broadway, N. Y. Phone: Bryant 1274. Teacher of Clara Loring, and many others prominent in the Operatic and Concert worlds.

REUTER PIANIST
624 S. Michigan Avenue, Chicago

ARTHUR F. KIBBE
Conductor
Fulton County Choral
Society of
Gloversville and Johnstown,
New York

YOUR EYES
as described by
Elizabeth K. Reynolds
and as musically pictured by
Edwin Schneider
are made doubly charming and
more beautiful as portrayed by
John McCormack

Ovide Musin's Edition
"Belgian School of Violin"
4 books, first principles to highest virtuosity. Ask for History of Belgian School. Enclose stamp. Address
MUSIN'S VIRTUOSO SCHOOL
Tel. 8268 Schuyler 51 W. 76th St., N. Y.
Private and Class lessons given by
OVIDE MUSIN in person. Also instruction by correspondence.
Victor Record No. 64604 will sing the song for you if you can't sing it yourself.
CLAYTON F. SUMMY CO.
Publishers
64 E. Van Buren Street Chicago

INSURE YOUR HEALTH
By covering your head spot with a Toupee or Wig, it improves your appearance, prevents Colds, Catarrhs, Neuralgia, etc. Our Toupees are for comfort, perfect fit and natural hair match guaranteed. Prompt attention to mail orders. Call or write for more information. Open all day and evenings. Trousers from 9 A. M. till 2 P. M.
A. HASCHKA, DEP. B1, 114 EAST 100 STREET NEW YORK
Bat. Park & Lexington Ave.

TO OUR SUBSCRIBERS

Uncle Sam's Military activities are responsible for the delay in mail delivery. Subscribers who receive the Musical Courier later than the usual time should bear this in mind.

DR. MUCK UNMOLESTED AT NEW YORK CONCERTS

**Public Attendance Large and Applause Enthusiastic—
New York Agitation Fails, but Brooklyn Cancels
Further Muck Appearances**

Despite the vast amount of controversy that enlivened the metropolitan newspapers and the gratuitous publicity accorded to those who instigated the bitter campaign against the appearance of Dr. Karl Muck with the Boston Symphony Orchestra at Carnegie Hall on the evening of Thursday, March 14, the concert at Carnegie Hall passed without incident. Dr. Muck was given a hearty reception by a crowded house, which effectually demonstrated that the agitation led by Mrs. William Jay and a few of the other subscribers to the New York series found no favor among the great majority of those who are accustomed to attend these concerts. The New York authorities, misled by the threats of a demonstration should Dr. Muck take the conductor's station, had an extra force of police on hand, which found nothing to do and which was entirely unnecessary. The prophecies that Dr. Muck would play to empty seats if he made his appearance proved to be erroneous, for not more than thirty of the regular subscribers' seats were unoccupied, and three-quarters of an hour before the concert began it was an impossibility to obtain tickets for it.

The audience greeted Dr. Muck heartily when he made his appearance between a double line of police, a greeting that was repeated when he finished conducting "The Star Spangled Banner." Its attitude left nothing to be surmised as to the artistic popularity of this conductor with the concert going public of New York.

The program comprised Brahms' symphony in F major; "Pohjola's Daughter," and "Night Ride and Sunrise," by Sibelius, and Wagner's prelude to "Tristan and Isolde." Dr. Muck's reading of the Brahms symphony was notable for that exquisite clarity of tone, beauty of style and fine phrasing which always mark his interpretation of the music of Brahms. At the close of the concert the audience again manifested its appreciation of the conductor's fine work, an appreciation which Dr. Muck made the orchestra rise and share with him.

Those who attended this concert with the idea that they would find an expression of feeling against the conductor on the part of the audience, were disappointed, for its conduct throughout the evening only showed how mistaken had been those who had interpreted the public attitude as hostile to the conductor.

Although one or two of the New York dailies seemed to back the anti-Muck campaign, the general attitude of the press has been quite to the contrary. The New York World, in commenting on the concert, had the following to say editorially:

A NARROW ESCAPE

The Boston Symphony Orchestra, with Dr. Karl Muck as leader, according to announcement, played in Carnegie Hall, and nothing happened. Not a single national disaster was reported in the morning newspapers.

First on the program came Brahms' symphony in F major. As Dr. Muck raised his baton 100,000,000 people with bated breath waited for the first note. Not a munitions plant from Connecticut to California blew up. Then followed Sibelius' fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise." The suspense was nerve racking. When the orchestra stopped playing, nowhere was the horizon lighted by the dull red glare from a shipyard in flames. The concert closed with the prelude from "Tristan and Isolde." When the end came and the audience rose to go, no word had come over the wires about the destruction of the Brooklyn Navy Yard or the capture of Fort Wadsworth by hostile forces armed with fiddles and trombones.

It was a fearful fiasco on Dr. Muck's part. After all the elaborate preparations, the Boston Symphony Orchestra furnished the ticket holders with nothing more sensational than a concert of the usual excellence. Just the same, the country had a terribly narrow escape from something. About thirty subscribers turned in their tickets and several wrote letters to the newspapers.

The New York American takes much the same attitude. Pointing out that the good women who were behind the attack on Dr. Muck have fallen into the same error as has led some of their male compatriots to go off at half-cock, it says:

If we understand Mrs. Jay and the ladies enlisted under her flag, their opposition to Dr. Muck is based upon the grounds that he is a German and an alien enemy, and that he once refused to permit his orchestra to play "The Star Spangled Banner."

If these things were true, the opposition to Dr. Muck's appearance with his orchestra would be entirely justified.

But, as it happens, Dr. Muck is not a German and is not an alien enemy and did not refuse to permit his orchestra to play "The Star Spangled Banner" when requested to do so.

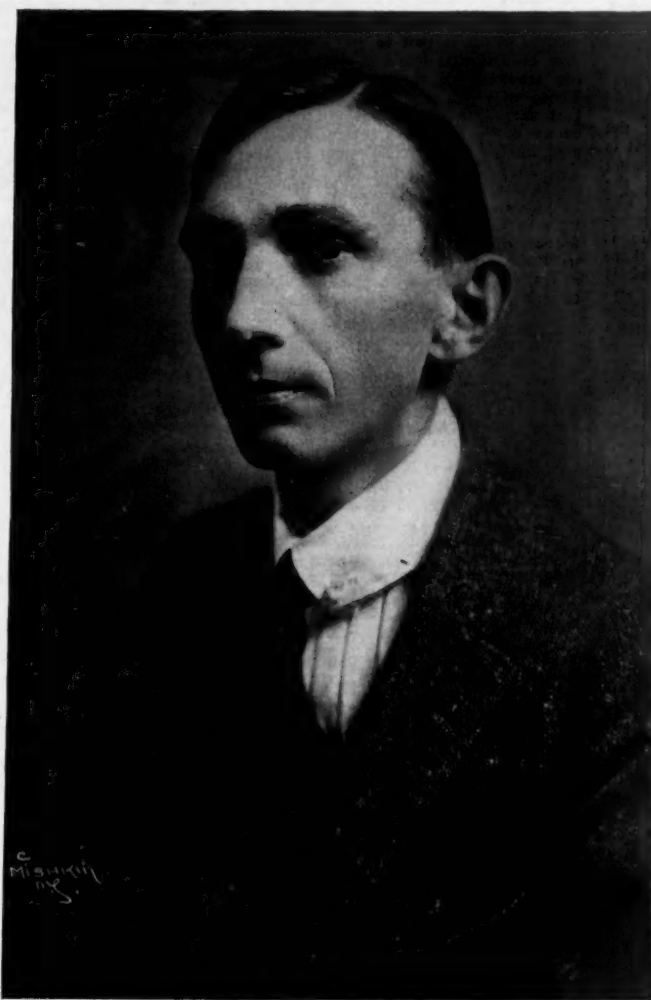
Brooklyn, however, seems to have placed its ban on Dr. Muck. On the evening of Friday, March 15, he conducted the last concert of the Boston Symphony Orchestra's regular season in that borough, at the Academy of Music, without incident. It was then announced that

the Brooklyn Institute of Arts and Sciences, under the auspices of which the orchestra has made its appearances, had passed the following resolutions:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

Resolved, That the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this board of trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come.



© Miskin.

CHARLES WAKEFIELD CADMAN.

The well known American composer, whose opera, "Shanewis, or the Robin Woman," with text by Nellie Richmond Eberhart, will have its premiere at the Metropolitan Opera House, New York, on Saturday afternoon, March 23. This will be the first operatic work of Mr. Cadman to have a hearing, although his songs and piano music have made him one of the favorite American composers for many years past. His orchestral suite, "The Thunderbird," was highly praised by the critics when it was presented last year.

These resolutions have been forwarded to Major Higginson by A. Augustus Healy, president of the institute.

The Saturday afternoon concert of the Boston players (at Carnegie Hall, March 16) presented Mozart's E flat symphony and Rimsky-Korsakoff's "Scheherazade" suite, and no incident out of the ordinary took place, except some superlative playing and musical interpretation.

The audience was again perfectly friendly toward Dr. Muck and his men.

U. S. Amusement Tax \$4,261,224 for January

The internal revenue collections for January, which have just been compiled, show as taxes on admissions to theatres and concert halls, the amount of \$4,261,224. For December the figure was \$1,435,225. The amusement tax exceeded all others of special character enacted under the revenue law of last October.

Schumann-Heink to Go to France

Last week Mme. Schumann-Heink announced in St. Louis that at the close of her present concert season she will go to France to sing for the American soldiers. Recently she has been singing in the various training camps all over the United States.

TWO AMERICAN NOVELTIES AT THE METROPOLITAN

**Saturday Will See Premieres of Cadman's Opera
"Shanewis" and Gilbert's Ballet-Pantomime
"The Dance in Place Congo"**

The presentation on Saturday afternoon, March 23, at the Metropolitan Opera House, New York, for the first time on any stage, of Charles Wakefield Cadman's American opera in two acts, "Shanewis: The Robin Woman," and Henry F. Gilbert's ballet-pantomime, "The Dance in Place Congo," will complete the program of novelties and revivals that General Manager Giulio Gatti-Casazza promised for the present season.

"Shanewis" will be presented with the following cast: Shanewis, Alice Gentle; Mrs. Everton, Kathleen Howard; Amy, Marie Sundelius; Lionel, Paul Althouse; Philipp, Thomas Chalmers; Old Indians, Angelo Bada, Pietro Audisio, Max Bloch, Marie Laurenti; High School Girls, Marie Tiffany, Cecil Arden, Phyllis White, Veni Warwick; California society people, Oklahoma Indians, half breeds and whites.

Roberto Moranzoni will conduct. Richard Ordynski is in charge of the stage setting and Giulio Setti has drilled the chorus. The scenery is by James Fox and Norman-Bel-Geddes, who also designed the costumes.

"The Dance in Place Congo" will be cast as follows: Aurore, Rosina Galli; Remon, Giuseppe Bonfiglio; Numa, Ottokar Bartik; slaves, slave drivers, Indians, Spaniards, musicians, etc.

Pierre Monteux will conduct, and Ottokar Bartik is responsible for the choreographic features. The scenery and costumes have been designed by Livingston Platt.

Cadman's "Shanewis"

The career of Charles Wakefield Cadman has been followed so closely from its very beginning in the pages of the MUSICAL COURIER that it is unnecessary again to recall to the readers how thoroughly Mr. Cadman has investigated the Indian music of the West. In 1909 he made a summer trip to the Omaha country with Francis la Flesche, the son of Chief la Flesche of the Omahas, and procured many records of songs and native flageolet love melodies, some of which he has harmonized and idealized in various works since then. He spent several weeks in research work with Mr. la Flesche among the Osage Indians of Oklahoma, and transcribed certain phonograph records of ceremonial songs which are to be issued in an ethnological report in the near future. Cadman spent several months in New Mexico in 1911, and studied the San Domingo Indians for a time.

Although Cadman's American opera story is based upon a present-day tale laid in modern California society circles and later on an Oklahoma Indian reservation, and cannot in any way be construed as "an Indian opera," the composer has made use of Indian themes in both scenes. A genuine ceremonial song as sung by the Osage Indians with gourd rattles is used verbatim in the "powwow" scene. And in the drawing room musicale of the first scene two other native tunes are made use of, but more in a sophisticated style, since Shanewis herself is an Indian with contemporary education and culture.

Her first song, "The Spring Song of the Robin Woman," is based upon a Tshimian legend and colored with the aborigines' allegory. The Ojibway Canoe Song, used as her encore, remains unaltered save that it is rendered in English. He has never been, however, a fanatical advocate, and has never at any time confused the subject with a conscious effort to create a "national school," or an American music, with either Indian or negro themes. "The Indians and their art are a part of our national heritage and history, and I see no reason why their simple folk utterances should not lend color to any musical work which has to do with them," said he in a recent statement.

The idea for a modern Indian opera originated with Princess Tsianina Redfeather, Mr. Cadman states, and was proposed by her to him and to Mrs. Eberhart, his librettist. It was only the briefest scenario, however, which was elaborated by the composer and Mrs. Eberhart. Mr. Cadman began preparing the sketches for the score on April 1, 1917, and they were completed July 20. He began the orchestration immediately thereafter, and finished the 250 manuscript pages which form the score in twenty-nine days. Learning that the Metropolitan was in search of an English novelty for this year, the librettos of "Shanewis" and also of two other works which he has completed, each in three acts, one "The Garden of Mystery" and the other "Daoma" (both of these also by Mrs. Eberhart).

(Continued on page 32.)

A NATIONAL CONSERVATORY OF MUSIC SURELY COMING

Reasons for Establishing a National Conservatory of Music and Art to Be Supported by the Government

Questions and Answers, by Jacob Hayman, C. E., M. A.

[Since the bill to establish a National Conservatory of Music and Art to be supported by the Government was introduced in Congress last fall, many queries have been received by the Musical Courier as well as by the writer regarding the intent of the bill and the possibility of its becoming a law. At the request of the Musical Courier the writer prepared a concise statement in the form of questions and answers by which the reader easily may see the whole matter in concise and practical form.]

The writer of the attached also desires to impress on his readers that this is not a personal movement and that any citizen who can help along with word or deed is cordially invited to co-operate in the project to have a National Conservatory established in this country and to make America really inspirational to its young sons and daughters in music and art.

A hearing on the bill will take place some time during the month of May, and as soon as a definite date has been set by the Committee on Education of the House of Representatives the musical world will be duly informed through the Musical Courier.—Editor's Note.]

Question.—Is music essential to the welfare of the people?

Answer.—Music is not a superfluous luxury for the wealthy few but is an essential part of civilized life. It is a great ethical force and a factor in refining and elevating character. It brings contentedness in the homes of the poor and is a healthy recreation even for the wealthy. The more music the less crime, the more music the less insanity caused from monotony of life. Village life is dreary to the young men and young women because there is nothing to brighten their life when the day's work is over, and consequently they abandon their homes and flock to cities where they can visit theatres and hear music. Greece never would have survived had it not been for her art. The Roman Empire fell to pieces because there was nothing to bind its people together, except their commercial and military interests. Therefore, when their military power was crushed, they perished as a nation.

Conditions of village life in this country attracted the attention of former President Roosevelt who thought the matter serious enough to appoint a commission to study how to improve it and to model it according to the customs of village life in Europe. The commission later was abolished by President Taft. In countries like Belgium, France and Italy, before the war broke out, village life was as cheerful as city life, because the small towns had their respective theatres and opera houses so that the people in the surrounding villages could enjoy music, and at a comparatively small expense.

Question.—What shall be done to meet the necessity of music?

Answer.—Since music is essential to the health and happiness of the nation, it is reasonable to expect that the National Government charged with the welfare of the nation should take an active part in encouraging music among its people. The way to encourage music among the people is to make it comparatively easy for the poor as well as for the rich to acquire a general musical education. European countries, in order to encourage music among its people, have free educational institutions for that purpose. Even a small country like Sweden, with a population of about seven millions, has a free conservatory for its native young men and young women who desire to take up musical studies. It is therefore suggested that the United States Government establish free conservatories of music where the poor as well as the rich will be able to acquire a musical education.

Question.—Are there no private schools or conservatories in big cities to satisfy the demand for musical education?

Answer.—It is true we have in large cities some good private conservatories of music from which many accomplished musicians have graduated, but those private institutions charge tuition fees of from \$100 to \$150 per academic year and there are but few free scholarships for those who cannot afford to pay.

Question.—Has it not been suggested by some people that conservatories should be supported by private contributions?

Answer.—The desire is to have a permanent institution under the influence of the Government. A conservatory relying on private charity will not be permanent as has been proved where such institutions relied on the charity of a few and went out of existence in the course of a few years. The idea is also to keep musical education from the control of those who might consider it in a commercial spirit. If such an institution should be founded on private contributions, it might fall under the influence of some publishers or other commercial set of persons. It is therefore advisable that a national conservatory should be established by an act of Congress and maintained and controlled by the Government.

Question.—But if the Government will provide free musical education for the people, will it not be charity, and should the people accept such charity?

Answer.—Free musical education cannot be considered charity any more than could free general public or high school education. This conservatory will not merely train professional artists, but primarily it will provide for a general musical education. Since the general welfare of the community will be enhanced as a result of the establishment of such national conservatories, there is no charity involved in it, and the people will be willing that

the Government should levy a tax for the purpose of maintaining such institutions.

Question.—Why should not municipalities and states establish and maintain such conservatories?

Answer.—The State of Massachusetts has some good conservatories and so have some other states, but there are many states which could not afford to maintain an expensive conservatory for the relatively few students in their own state, and even if they would establish a conservatory of music, they could not afford to engage expert teachers and the result would be very poor musical education. The same is true of municipalities. New York City could afford to have a national conservatory and so could Chicago or other large cities, but the majority of the cities in the United States, could not afford to maintain such a conservatory of music in the right way.

Question.—Would a conservatory under the control of the Government be conducted without bias or party politics?

Answer.—It is best to shun monopoly by private interests, even if that interest happens to be a group of leading artists. We must trust the national Government. Those who fear political partisanship in music or claim that the Government does not understand artistic music enough to manage it successfully, should regard the parcel post, railroads, merchant marine, where they will find that the Government did learn the business quickly to the advantage of the people. If the National Government should become responsible for musical education, it will very soon find the best method to manage it to the satisfaction of the people, including the artists. We should trust the Government in war or in peace, whether it be in matters pertaining to commercial life, political, or education.

Question.—How much money did foreign countries spend annually before the war broke out in 1914 to encourage music?

Answer.—From reports of our consulates in Europe and data found in the library of Columbia University, New York City, we have the following approximate figures:

Countries	Annually
Belgium	\$123,766
Denmark	5,500
France	380,000
Great Britain	22,300
Holland	12,800
Italy	164,000
Norway	4,000
Russia	72,000
Sweden	83,000

Belgium supported four national conservatories of music, namely, in the cities of Liege, Brussels, Antwerp, and Ghent.

Question.—Were there many American students in Europe studying music and art before the war broke out in 1914?

Answer.—There were probably 10,000 students from the United States, studying music and fine arts in various countries in Europe. It is approximately stated that in the enemy countries like Germany and Austria, there were several thousand students from the United States studying various branches in fine arts and music. Figuring that the average student needed \$1,000 per annum to pay for his board and tuition, it may be stated that approximately \$10,000,000 flowed annually from this country to Europe to pay for the education of our students in those countries.

Question.—Where should such a National American Conservatory be established?

Answer.—There is a difference of opinion among musicians, some contending that New York is the proper place because it has a pronounced musical atmosphere, while others maintain that the musical atmosphere in New York is tinged too much with commercialism and the true spirit of musical sympathy is still lacking. It is therefore the opinion of the writer that the headquarters should be established in the National Capital so that a true musical atmosphere would be created at the principal conservatory of the country. Branches of that conservatory should gradually be established in cities like New York, Chicago, and Los Angeles or San Francisco.

Question.—But are Congressmen musically competent to conduct a National Conservatory of Music and Art?

Answer.—Many of the members of Congress are musically gifted, and the great majority of them are sympathetically inclined toward music. It is merely desired that Congress pass a law establishing such a Conservatory and appropriate the funds, while the musical program can be carried out by those who are experts and who will be entrusted with such duties by the Government.

Question.—But is this a time to press a bill in Congress to get such a law enacted, and would it not be better to wait until after the war?

Answer.—It is true we must concentrate our thoughts and energy to defeat the common enemy, but in time of war we should prepare for peace. According to press reports, our Allies, like England and France, are making preparations for "after the war"—why should not we do likewise? We can prepare the groundwork now and put the machinery in place to start action as soon as peace reigns again in the world.

Question.—But will Congress grant an appropriation to

go ahead with this project since we need all the resources to prosecute the war?

Answer.—Even if Congress should appropriate the money now, it could not be used for some time, for the reason that it would require time to prepare the catalogue of studies and other details connected with it, and it could be left to the discretion of the Government when to begin to draw on the appropriation granted by Congress. Also, Congress might pass the bill without granting the appropriation, as there will be many patriotic citizens who will volunteer their services as regents to prepare the work and to have it all ready to start when the war is over.

Question.—Was a bill introduced in Congress to that effect and by whom?

Answer.—A bill was introduced in Congress to establish a National Conservatory of Music and Art, to be supported by the Government, by former Congressman Henry Bruckner, of New York, and that bill now is with the Committee on Education, House of Representatives. Since Mr. Bruckner resigned from Congress the writer requested Congressman Daniel C. Oliver, of New York, or Congressman Donovan, to look after the bill.

Question.—Is the bill favored by musicians and artists?

Answer.—The majority of musicians and music lovers favor a National Conservatory of Music and Art, as they believe it will help to encourage musical education in this country. But there are some professional musicians, especially among those who are connected with private conservatories, who are afraid it may hurt their business.

Question.—What plan of studies or program is provided in the bill? And how will you make it a conservatory of music that shall win the respect of musicians and artists?

Answer.—There is no definite plan of studies provided for in the bill introduced by former Congressman Bruckner, and it is for the better that it does not give a detailed curriculum, for if the bill should become a law, as is expected, the program could never be changed without new legislation, and that would impede the progress of the work of such a conservatory.

As it is, it provides only that Congress enact a law to establish a National Conservatory and support it, the plan being to create a board of regents consisting of the President, the President of the Senate, the Speaker of the House, the chairman of the Committee on Education of the House of Representatives and the chairman of the Committee on Education of the Senate, the above Board of Regents to control and govern the conservatory to be established. The President will appoint seven more regents, and that Board of Regents will then instruct the Commissioner of Music and Fine Arts, if there will be one, appointed for that purpose, or it will direct the United States Commissioner of Education to prepare a plan for a National Conservatory, including the erection of buildings, a plan of instruction, and the governing rules and regulations, which when ready will be submitted to the Board of Regents for approval. The Board of Regents will then engage a General Director of Music and Art, who will select a staff of instructors and proceed with the program.

Question.—How will such a curriculum be made up and who will pass upon it?

Answer.—This can be done by requesting the most prominent teachers in the country in piano, violin or other branches of music and art to submit a plan of instruction in those branches in which they are experts, and after collecting reports from many experts, a committee of well known teachers will be appointed to go over all recommendations, and by a process of elimination decide what to accept and what to reject, and in this way make up a detailed program as to what shall be required at the entrance examination for admission and what shall be the studies required in the first year, second year, and until the end of the course of studies. In this way a program of studies may be laid out that may excel any course of studies in music and art of any other conservatory in the world.

Question.—Will there be a Bureau of Music and Fine Arts established in charge of a Commissioner?

Answer.—The general desire among music lovers is that there shall be established a Bureau of Music and Fine Arts



BRUNO HUHN

New Easter Song

EASTER TRIUMPH

high (e-f) low (c#-d)

60c net

For sale everywhere

THE BOSTON MUSIC CO.
26 West Street, Boston, Mass.

in charge of a Commissioner, and it is hoped that Congress will approve such a plan. As for the salary required for such a Commissioner, if Congress should decline an appropriation to cover the salary, there would be many patriotic citizens who would volunteer to serve at \$1 per annum until after the war.

Question.—What effect will a National Conservatory have on musical education in this country and will it help to standardize the method of teaching?

Answer.—Music teachers all over the country would follow the standard set by a National Conservatory of Music and Art, and will therefore have an excellent effect on musical education in general. If our National Legislature will grant funds to establish a National Conservatory of Music and Art, it will help to encourage also State legislatures and municipalities to do likewise, to appropriate annually certain sums for the purpose of encouraging music in their respective States and communities.

Question.—If a Conservatory should be established, may we expect to realize results in music and art as important as have been achieved through the same means in other civilized countries?

Answer.—Pessimists should remember that all beginnings are somewhat difficult and before we learn to fly we must learn to walk. We cannot expect high artistic results at once, but what man has done man can do, and what other countries have done in music and art the United States of America can do, and, it is earnestly hoped, in due time will do.

AMERICAN MUSIC AND STANDARDS OF CRITICISM

BY BANKS M. DAVISON,

President of Boston Music Publishers' Association and of the White-Smith Publishing Company

The elimination of German music from American concert halls left a big gap which it seemed advisable to fill with substitutes of American origin. The greatly increased demand for American music revealed the deplorable fact that, although much had been written and was available in manuscript form, little had been published, because the publishers were not willing to put any money into a composition which did not promise a fair reception by the public and the reviewers and the possibility of a return on their investment. I know of one instance of a suite by a well known composer which is still in manuscript and has been used in that form by a few symphony orchestras in this country; and, since the United States entered the war, other orchestras have wanted to use it, only to find that there were not any printed copies available.

It is not unjust to hold the critics of the metropolitan dailies thoroughly responsible for this condition. From an ideal standpoint, a critic should write reviews of current musical events for record, and to help struggling genius to find its speech, to point out the good and the bad, to welcome things worth while and to help banish, with charity, all things that are not of value—not to discourage ambition, but the contrary always. He should be a musician, a man who can hear with understanding and judge with accuracy; a man of long and varied experience, familiar with artists and their work; broad minded, able to recognize the embryo in art as well as the finished product. That these ideals are not always followed is notorious.

By what standard is the American composer to be judged? Must an American composition be superior to those of foreign make to gain recognition? American painters are recognized on the basis of the inherent merit of their work rather than on a comparative basis. That is a fair test—why not apply it to music? The practice of American critics has been either to ignore works of American composers altogether, or merely to note the fact that they were performed—without the elaborate reviews with which foreign composers are generally favored. Considering such a reception, it is not surprising that music publishers have hesitated to invest the large sums needed for the publication of the greater American compositions. It seems to me that the solution of this difficulty lies in (1) more attention by the critics, and (2) the consequent readiness of publishers to consider the marketability of American compositions. It is a folly to suppose that because a composition bears the stamp "Made in America" that it is great art; but it is evident, from singers' programs, that they take it for granted that anything American is acceptable both to the miscellaneous public and to the connoisseurs of song; but it is idle to assume that because artists like McCormack and Werrenrath interpret certain songs successfully, and because McCormack glorifies almost anything, that every artist will have equal success. Programs should be carefully planned and always under the supervision of a vocal coach, or somebody equally well informed.

It seems fair to encourage American composers, not by being unduly generous, but by giving them the attention that alone can stimulate them to greater endeavor.

An editorial in the *MUSICAL COURIER* of January 17, 1918, commenting on some resolutions passed by the Boston Music Publishers' Association, relative to the fostering of the works of American composers, said, very pertinently, "The decision of the Association was not that all American composers should be favorably spoken of, whether they are good or bad, but if they are good, there is no reason why critics should not say so. Very correctly, it seems to be the idea of the association that, if ever, this nation is to begin really to appreciate American composers, this is the time to do it."

RUYSDAEL

AMERICAN BASSO

METROPOLITAN OPERA CO.

LONDON MUSIC QUIET THROUGH THE HOLIDAYS

Robin Legge Sends a Three-Storied Letter—Manchester Still Cool to Beecham's Offer—Master of the (late) King's Musick Resigns

33 Oakley St., Chelsea, London, S. W. 3.
December 23, 1917.

It is almost Christmas Day. We are fogbound, there is snow in the air; all is bitterly cold. So squat I down by, thank God, mine own fireside to send these greetings to you and all whom it, or they, may concern. Incidentally, I have just re-read your article, "War's Overtones," in which you say, "Whatever the real emotions of the English, they never show in the works of their composers. Elgar is out with an opus called 'The Spirit of England.' The chances are that in it Elgar expresses nothing of the real spirit of England." Of course you have us there if your first premise is sound, though I venture to suggest that your hint is just a trifle, shall we say, candid? But that apart, what would you suggest that the English composer should express in his music? Really one would like to know because over here we are so constantly reminded of that which you have enunciated.

We are, as others see us, so phlegmatic, so unemotional, so inexpressive, if you like. Yet have you ever seen an English crowd, not a metropolitan crowd dragged up in slums in the old days, but a crowd of stalwart Northerners either at the final of the Cup Tie in football, at a brass band contest at the Crystal Palace, or at a cricket match between two such healthily rival counties as, say the counties of the Red and White Roses, Yorkshire and Lancashire? I feel sure you have not, for otherwise most decidedly you could never have brought yourselves to see us as the entirely unemotional folk you suggest. The southerner may be; not so the northerner. On such occasions as I have hinted at, emotions of the most violent and patriotic (if somewhat local) kind is rampagous. The sum of that is the national emotion.

What Is the True Spirit of England?

I do not mean to say that only sports rouse our emotions, but I do suggest that what rouses our emotions so that we have to express them willy-nilly, is that which makes the widest and deepest appeal to us. That is the ordinary, superficial emotion, common, though its cause is different, to all countries. Our deeper emotions are stirred only by that cause which is capable of reaching far away down to the uttermost depths, and no one, not even our own best and most intimate friends, would ever elicit an exhibition of the emotion I mean. Now, which of these two emotions do you wish us to exhibit, which do you hold to be the true English spirit, which would you like to see reproduced in our music? If any of this has been reproduced in times gone by, by whom was it reproduced?

In Elgar's "Spirit of England" the composer, like Laurence Binyon, the poet-author has sought to reproduce the emotion, so to say, that aroused in all of us by the present war. You say "the real spirit of England is in Flanders and France just now" and there again you are right. But it is precisely that spirit which Elgar has sought to express in the work referred to. The fact that Elgar has expressed this spirit in terms of himself is surely precisely what he should have done.

January 24, 1918.

Stirred by a Bad Joke

Ye gods and little fishes! I received a copy of the *MUSICAL COURIER* tonight containing a letter of mine own and yesterday I received two earlier copies in one of which was made a bad joke—in these whiskeyless days—of the "Spirit of England" being Scotch. This aroused me—not from a giant sloth, but to a sense of my obligations, and has made me think with almost painful suddenness that it is high time for me to write again.

The fact is, we here, like you there, are rather a busy crew. We have a war on, which occupies most of our time, though, Heaven knows, the numerous correspondents

MAY PETERSON'S STEADY ADVANCE

The Metropolitan Soprano an International Favorite

Back of all May Peterson's triumphs and successes in opera and recital, the plaudits of her audiences, if they but knew it, pay tribute not alone to her extraordinary talent, but to those other factors without which the successes won by her beautiful voice would never have become realities. In other words, their applause is quite as much for the spirit and will to win, the difficulties surmounted and actual hard work through which she has bravely kept on and won out every time.

Her appearances in opera abroad, where in the course of a year's time after her debut her rise was so astonishing and so rapid that it not only brought her fame but endeared her to the Parisians, are well known. Since her return here, Americans have been no less discerning, and have been quick to appreciate her worth. Not only has she appeared in innumerable concerts, but she has also achieved that distinction of distinctions and become a member of the Metropolitan Opera Company.

Discussing those roles in which she has appeared here, she considers that Micaela was perhaps one of the most difficult in her experience; not from a histrionic standpoint, no doubt, but for the fact that Micaela has but a few short duets in the first act after which follows the long interval of an hour and a half before it is time for her real aria occurring at the opening of the third act. To keep the throat naturally moist for such a long period of inactivity is most difficult, so that the singing through such a role as that of Mimi, though more difficult musically, is an easier thing to do.

And still, despite the fact that she has "arrived," hard work is still the rule of her days. Especially was this so of the past season. She appeared in concert in most of the important cities of the United States, and many a tour

I have elsewhere would not seem to realize the rather patent fact!

Music Quiet Through the Holidays

Further, there has not occurred a great deal of real interest in our musical world during Xmas-tide. The Beecham opera in English is doing well, according to accounts received in Manchester; but even so, at the time of writing no decision has yet been arrived at as to the future home of opera in English which Beecham offered to Cottonopolis—alias Manchester.

February 8, 1918.

Robin Legge Feels Sorry

Milles pardon, Messieurs! It seems thousands of years since I began this letter on the antepenultimate Eve of Xmas—but we are all so busy and I, personally, have had so much to do, that all I had gathered together to send to you has now become stale in the six weeks of holding up. Therefore I ask you to do what you like with this copy. Burn it. Bundle it up and hurl it at the head of whom you please, and even print it, if so it pleases you. Meanwhile, while you are doing all this, I may as well fill up the paper with one or two of our happenings.

A New London Conductor

Last Monday we started a new series of four orchestral concerts, the basis of which is the London Symphony Orchestra. These concerts are to be given, as was the first, in Queen's Hall under the direction of Adrian Boult, a new conductor in London, who has done really sound musical propaganda work in the lower district of Liverpool. Adrian Boult and I are "well acquainted." Years ago, while he was still an under-graduate at Oxford, I sent him, at his own request, to learn his business under Arthur Nikisch. Previously he had been a pupil of Doctor H. P. Allen at Oxford, the man I prognosticate as the successor to Sir Walter Parratt as professor in music at the University of Oxford. Boult decidedly made good. How, I will tell you in a later letter, when his second concert has taken place, perhaps his third.

Sir Walter Parratt Resigns

While on this point, I may say that Sir Walter Parratt, Master of the (late) King's Musick, and professor of music at Oxford, has announced his resignation of the latter post after the May examinations for the Oxford degree in music. Precisely what use these degrees are, save as a justification for the affixing of a brass plate upon one's front door railings, I do not know. I must not be deemed frivolous if I say that most sincerely I trust that Sir Walter Parratt's successor will be of my opinion, in that these university professorships in the arts require modernizing. The day, even here, is long gone when the capacity to write a choral fugue upon a page of Johnson's dictionary proved anything worthwhile, anything save a part of a degree of a bachelor or doctor in music. In the near future we must have musicians who are free from all the ridiculous trammels of a bygone age; and those musicians may well be alumni of Oxford and Cambridge (I am of the latter myself).

Stanford, Bruch and Beecham

Recently Sir Charles Stanford has been putting Max Bruch "in his place;" but Max Bruch is very small fry to roast, isn't he? Sir Thomas Beecham finishes his opera season at Manchester tomorrow night and my pen is running dry (of your charity send me the best possible portable typewriter!) So it seems I must stop. Purposely I have not reread what I wrote at the beginning of this letter. You are requested to take it all for better, or for worse as the case may be, but in the future I will try, now that music is warming up, to send you a chronological account of our multifarious doings in music over here.

ROBIN H. LEGGE.

commenced at midnight after the curtain had dropped on a last act at the Metropolitan, to be followed by a long train journey which, even then, allowed for only the closest of connections.

The prediction that she would become internationally famous has been fulfilled long ago and critics on both sides of the Atlantic have unanimously confirmed the justice of the favorable and enthusiastic public welcome which has been hers wherever she has sung.

Gabrilowitsch to Conduct in New York

Arrangements have been completed for three orchestral concerts to be given by Ossip Gabrilowitsch in Carnegie Hall, Thursday evenings, April 18, April 25 and May 2, a series similar to that held in Aeolian Hall last season under the baton of the distinguished Russian. There will be a specially selected orchestra of one hundred musicians, and three widely different programs—a Beethoven, a miscellaneous and a Russian—will be played. The New York baton appearances of Gabrilowitsch are of additional interest because of his recent striking successes as a guest leader with the Detroit and Cincinnati orchestras.

Merle-Foret Returns to France

Emil Merle-Foret, the principal stage manager of the Chicago Opera Association this season, sailed for France a short time ago to resume his duties at the Paris Opéra, where he is chief régisseur. M. Merle-Foret came over for the Chicago season on special leave of absence granted him by Jacques Rouché, director of the Opéra, and will also be with the Chicago organization for the season 1918-19. During the summer of the present year he will be stage director of the opera season at the Casino de Aix-les-Bains.

METROPOLITAN REVIVES "L'AMORE DEI TRE RE"

Muzio, Caruso, Amato and Didur Excel in Feature of the Week—New Conductor at Sunday Evening Concert

"Saint Elizabeth," Wednesday (Evening), March 13

Florence Easton again repeated the success of her previous appearances in the title role of Liszt's operatic oratorio. Thomas Chalmers as Landgrave Ludwig was excellent, and Basil Ruysdael gave a striking interpretation of the role of the Hungarian magnate. Margaret Matzenauer again sang splendidly the role of Landgravine Sophie. Others in the cast were Carl Schlegel as Landgrave Hermann, Louis D'Angelo as the Seneschal, Constance Bitterl as Elizabeth, and Margarete Belleri as Ludwig, while Bodanzky conducted in his usual musical and authoritative manner.

"L'Amore dei Tre Re," Thursday, March 14

The revival of Montemezzi's "L'Amore dei Tre Re" did not turn out to be an event of overwhelming interest, chiefly because Caruso had a bad cold and could not do himself justice in the role of Avito, which he assumed here for the first time in his New York career. His singing had not the requisite smoothness or charm, owing to his physical disability. For the same reason his acting lacked its customary resourcefulness and convincing power.

Claudia Muzio, as Fiora (the role done here previously by Lucrezia Bori) was a magnificent picture for the eye and a treat for the ear. She grasped fully the subtle poetry as well as the passionate directness of the part and acted it with splendid freedom and intensity. Her voice was in its best bloom and sounded wonderfully fresh and mellifluous in the lyrical measures that fell to her lot. She scored an immense success.

Amato's Manfredi is familiar here and it scored again, what with that artist's variety in acting and vocalism. He reflected exactly the gloom and the grandeur of Manfredi as portrayed by the librettist and his hit with the audience was unquestionable.

Adamo Didur caps the climax of tragic acting in opera with his remarkable rendering of Archibaldo, the vindictive blind king. Every moment that Didur holds the stage is made of surpassing dramatic interest. He is an actor of irresistible force. His singing was in the correct vein of mysticism and tragedy which is the keynote of this Montemezzi opus.

The rest of the cast included Mmes. Arden, Kanders, Robeson, and Tiffany, and Messrs. Bada and Audisio.

Roberto Moranzoni gave a highly effective reading of the very picturesque score, which remains fascinating as an example of the successful orchestral blending of the Wagnerian and modern Italian methods of instrumental writing. Moranzoni separated the romantic, the descriptive, and the tragic elements of the music and gave to each its distinctive character and coloring. Before all things, however, he maintained a co-ordinated and cohesive baton plan, which controlled the organic line of the work and gave it its proper style as lyrical music drama. Nothing better has been done here by Moranzoni than his artistic conception and execution of "L'Amore dei Tre Re."

"Madame Butterfly" (Matinee), March 15

A special matinee of Puccini's tearful lyric work attracted the sob squad, male and female, last Friday after-

noon, but the fact that the cast of principals was an all American one, formed the most noteworthy feature of the occasion.

Geraldine Farrar gave her thrice familiar impersonation and gave it well, stimulating the lachrymal glands of her hearers what with her emotional acting and appealing singing. Paul Althouse, the Pinkerton, put much spirit into his first act impersonation, and sang the very melodious love music with fluency of emission and lovely quality of tone. Thomas Chalmers was exceedingly well suited in the role of Sharpless, to which he lent distinction with his poise, finished acting, and very ingratiating presentation of the musical phases. Rita Fornia repeated her masterful version of Suzuki. Gennaro Papi conducted.

"Cavalleria" and "Le Coq d'Or," March 15

The role of Santuzza fits Florence Easton superbly, and she gave it a virile interpretation on this occasion. Flora Perini was admirable as Lola and Hipolito Lazaro repeated his success as Turiddu. Pasquale Amato, who was in fine voice, sang Alfio splendidly. Marie Mattfeld was the Lucia, and Moranzoni conducted with effect.

This was the second performance of Rimsky-Korsakoff's operatic pantomime on the Metropolitan stage, and the cast of singers and pantomimists was the same as that of the first performance on March 6. Monteux again was at the conductor's desk. Little can be added to the impressions made at the first performance. It should be stated that the audience seemed to enjoy it and was generous in its applause.

"Le Prophète," Saturday (Afternoon), March 16

The repetition of Meyerbeer's mouldy work brought no new features of news interest. The best singing of the performance is done by Claudia Muzio and Margaret Matzenauer, neither of whom has ever been heard to greater advantage than in this opera. Caruso—as ever—



Photo by White Studios.

CLAUDIA MUZIO,
As Fiora in "L'Amore dei Tre Re."

sings beautifully, but the role does not fit him as well as several others. Rothier, replacing Didur as Count Oberthal, sang sonorously and acted effectively. The outstanding feature of the performance was, as it always is, Josef Urban's splendid scenic decorations and costumes. A more vigorous tempo on the part of Mr. Bodanzky in the famous coronation march would help a lot to enliven a scene that drags.

"Barber of Seville," Saturday (Evening), March 16

Rossini's "Barber of Seville" had an excellent rendition with that sterling artist, Fernando Carpi, in the role of the Count of Almaviva. He sings and acts this part beautifully and on this occasion he was in especially good voice. Maria Barrientos again sang superbly her famous Rosina, while Giuseppe de Luca as Figaro gave the performance an interesting touch of facile, broad comedy. This is one of de Luca's best impersonations and he sings it magnificently. Pompilio Malatesta was Doctor Bartolo, Andres de Seguro was Basilio, Vincenzo Reschiglian was Fiorello, Marie Mattfeld was Berta and Pietro Audisio was an Official. Gennaro Papi at the conductor's desk gave a spirited reading of the tuneful score.

Metropolitan Opera Concert, Sunday, March 17

The Metropolitan Orchestra again proved its ability Sunday night, and received what might be termed an ovation. The organization has had such excellent concert training under Richard Hageman, that it played with routinized perfection even under two entirely new conductors. One of these, Belieze, a protege of Caruso, led without a score and with an authority that bespeaks his worth, a new Sicilian suite of Marinucci. It was played here for the first time, and won success for the leader and the band. The audience demanded a repetition of the second movement of this suite, "A Country Waltz."

The first half of the program was conducted by William Tvöler, of the Opera staff, and the overture of "The Merry Wives of Windsor" received an appreciation from the audience that must have been gratifying to the leader and the orchestra.

Of the singers, Hulda Lashanska was given a reception that bespeaks much for her future and the good will of the attendants of the Metropolitan. She sang with intelligence and with a voice of delicacy and yet power, "Depuis le jour," from "Louise," and was required to respond with several encores to this number and the group in the second half of the program.

Thomas Chalmers also was given a warm reception in his singing of the aria from the "Tales of Hoffmann" in the first half, and also for his offering in the second half of the program.

The piano numbers of Ethel Leginska almost made a piano recital, for the artist was in good form and responded to the demands of the audience after her playing of the concerto, op. 4. E flat minor of Serge Liapounow, with three encores, and after her playing of the Hungarian rhapsody, No. 8, of Liszt, she was again compelled to give an encore, even though it was the last number of the second half of the program. The performance had been carried to after 11 o'clock by the numerous encores demanded by a more than satisfied audience.



Photo by White Studios.

A SCENE FROM THE REVIVAL OF MONTEMEZZI'S "L'AMORE DEI TRE RE" AT THE METROPOLITAN OPERA Archibaldo (Adamo Didur) carrying off the body of Fiora (Claudia Muzio), whom he has just strangled, preceded by Manfredi (Pasquale Amato), her grief-stricken husband.

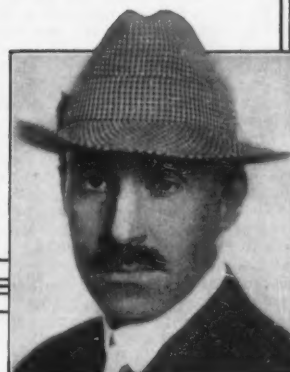
These Artists are Singing
THE MAGIC OF YOUR EYES

By
ARTHUR A. PENN

*Have You
Added It To Your Repertoire?*



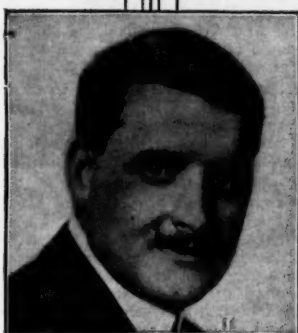
John Barnes Wells.



George Hamlin



Arthur Hackett



Henri La Bonte



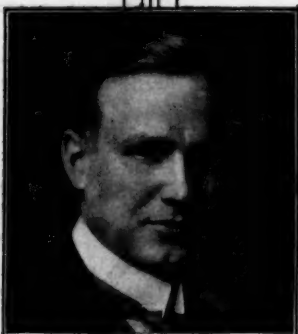
Charles Harrison

Send For Artist's Copy

PUBLISHED IN FIVE KEYS
E \flat , (B \flat to D) F, G, A \flat , B \flat

M. WITMARK & SONS

DEPT C
55 WITMARK BLDG
NEW YORK CITY



Warren Procter



Charles N. Granville



Parnell Egan



George Reimherr



Frederick Gunther

MERCHANDISING MUSIC AS AN ART

W. H. C. Burnett Tells How the Central Concert Company of Detroit Is Applying Business Methods to Matters of Music—How Muzio and Leginska Fared

What is there about Detroit that produces business genius? In every line, whether it be automobiles, overalls, or insurance, you will find a man with unusual foresight who has developed some remarkable scheme. Recently W. H. C. Burnett appeared upon the ever interesting horizon of Detroit and produced startling results by handling concerts in a unique way.

I was very happy when I went to the Knickerbocker Hotel to see Mr. Burnett and to find out in person just what he is doing and the progress he has made.

It is said among business people that a personality who inspires confidence has won half the battle. This being the case, Mr. Burnett was well on his way before he ever started. Upon meeting Mr. Burnett you are bound to feel faith in whatever he says and in whatever he is doing. He has a quiet, forceful manner, and though he is very modest, you instinctively know that he is resourceful and able to cope with any given set of circumstances in his line of endeavor.

"Mr. Burnett," I began, "I hear that you have applied business methods to music and have made a striking success of the Central Concert Company. Rumor has it that you know very little about music."

"You don't have to understand music to be a successful manager of concerts," replied Mr. Burnett, "but you do have to know the basic principles of business. The Central Concert Company is incorporated under the laws of the State of Michigan. J. L. Woods is the president and I am the vice-president. We treat it like any other mercantile business; buy an artist, and have a sales organization to go out and sell him."

"They tell me, furthermore, Mr. Burnett, that you are one of those modern efficiency men so typical of American business life today."

"I don't like that word 'efficiency,'" protested Mr. Burnett; "let us say that I'm a business adviser. I am called into all manner of establishments, not necessarily because they are in trouble. When, three years ago, we organized the Central Concert Company, I brought all my former training to bear. We were all business men working without precedent. The concert business had been viewed as more or less of an uncertainty; we made ours a very definite thing."

"How," I asked, "since you are admittedly not a musician, do you engage your artists? Do you wait until they have made their New York appearances and go by the criticisms—or just what do you do?"

"I use my intuition to a great extent, and the critics' estimates only occasionally, and then not only those of New York. I hear and see an artist with a view as to how he or she is to be presented to our public."

"With a view as to how you are going to present an artist to the public," I repeated in amazement; "I thought there was only one way to present a singer or an instrumentalist."

"That," said Mr. Burnett, "has been the pitfall of many managers. It is there that the Central Concert Company has most successfully differentiated. When I went into this business, I profited by my personal experience. My wife used to drag me to concerts which proved to be a deadly bore to me. Upon analyzing it (for though I am not a musician I am fond of music), I realized it was because the artist was presented so uninterestingly and that there was such a lack of atmosphere in the concert hall."

"I remember viewing a dull brick wall and a beautifully gowned artist who was singing arias with which she had made a reputation on the Metropolitan Opera stage, where she had been surrounded by the most perfect details. I figured that it was possible to build stage settings for recitals. This I have done, and I never use the same one twice. You know, the unexpected pleases."

"I wish you would tell me all about this phase of your work, Mr. Burnett. Just what sort of material have you used with your various artists?"

"Why don't you go to some of them," suggested Mr. Burnett, "and let them tell you all about it?"

"That's a good idea. I will later on; but at present you are here and I want your story. Please be quite specific about these settings."

"Well," acquiesced Mr. Burnett, "before an artist comes, in the event of its being a woman (we have settings for the men as well) I find out just what she is going to wear; the color of her gown; its material and type. Take for example, the case of Ethel Leginska, who made her first Detroit appearance under my management. Upon viewing her in her black velvet gown with white cuffs, I decided to silhouette her. When she played, I had a solid black velvet drop across the back of the stage and turned the hall into semi-darkness. The black dress was consumed by the curtain and all that was left was the keyboard and her hands. After all, that is the proper place for focussing the attention of an audience when a pianist is playing. The name Leginska now is a household word in Detroit. Her box office receipts are easily \$3,000."

"We have tried many things," continued Mr. Burnett; "each scheme is carried out with the greatest amount of care. We blue print our plans in order that they may be perfectly executed and nothing overlooked. Two very effective stages were a Japanese one, used by Mme. Homer, and one lighted by seventy large candles. We built a huge candelabrum for the latter."

"Not only do we present our artists differently, but we try to give them unusual treatment. If an artist is satisfied with her visit, our patrons receive the benefit. This is simply applying a fundamental business principle, that the better a man treats his employees the better work they will do. The minute an artist reaches our city, she is cared for like a member of the family. Everything is looked after and all comforts provided. In the dressing room there is a maid or man in constant attendance, and a complete tea and coffee service always is on hand."

"Have you a special hall for these concerts?" I inquired;

"it seems to me that they are unique enough to deserve a place of their own."

"It would be agreeable for the public and the artists, but not healthy for our dividends," responded the ever businesslike Mr. Burnett; "Mr. Woods and I are owners of the auditorium. It is used four nights a week for a well conducted dance palace. Charity balls, society affairs, and orchestra concerts are also given there. As yet we have engaged no orchestras."

"Our auditorium seats about 4,000 people almost on one level. All the artists have commented upon what an unusual spectacle this presents. One of them said to me, 'Have you all the people in Detroit in your hall?'"

"You know," I interjected, "I suspect that you have an unusual way of treating your public as well as presenting your artists. What about your 'outside methods'? Have you unique advertising or ticket selling schemes?"

"The most important part of our outside work is that we have the confidence of the public. We don't transfer or substitute artists, and try never to disappoint. This year we had to change one date because of the fuel situation, otherwise our program went through as scheduled. Our season consisted of eight concerts, for which we sold 2,500 course tickets ranging in price from \$6 to \$11. The highest single seat was \$2.50 and the average was \$1.50. As we have only the finest artists, you can see that the public is getting full value."

"Our advertising is not heavy, but different. We use no stereotype form as billboards. Our methods vary with the artists. We cover the entire city and suburbs from fifty different angles. We have interested the women's organizations by showing them the uplift benefits derived from good music. They help us to no small degree."

"There is one thing we will not do, and that is to paper our houses. In an audience of four thousand there will be at the most fifty passes. Surely, though, you have heard enough of our concerts," said Mr. Burnett in his self deprecatory manner.

"Indeed, I haven't," I exclaimed; "I am absolutely fascinated, and as you refuse to commit yourself further, I am going to see some of your artists. I think I'll call on Ethel Leginska and hear what she has to say about all this."

"Do," said Mr. Burnett. "Tell her that Detroit is eagerly awaiting her next visit. I'm pleased to have met you."

Being thus dismissed by this plain spoken business wizard, I lost no time calling on Miss Leginska. As soon as I met this artist I realized that Mr. Burnett had had real material to work with. Not only is Miss Leginska a fine pianist, but she presents a most unusual appearance. She has masses of short wavy hair, small features, and was dressed (as I've been informed that she always is) in a gown that was strikingly severe, almost masculine, but particularly becoming to her type.

When I told her that I had come from Mr. Burnett and gave her his message, she said in most enthusiastic tones, "Detroit can't be half as anxious to have me as I am to go. It is wonderful to play at a recital of the Central Concert Company. Upon my arrival in Detroit, I realized that I was already a very well known personage. Would you believe it, there was one of my pictures on every restaurant table, and they were all serving Leginska salad."

"Not only was I made prominent among the restaurant goers, but I was heralded to the public at large by a tele-

gram that had appeared on the front page of one of Detroit's leading newspapers, reading, 'Havana—Leginska had tremendous success. She will appear in Detroit.' At my debut, due to this sort of thing, there were three thousand eight hundred people."

"You evidently 'made good,' I said, "for I hear that you are a great favorite in Detroit and have played there three times in two years."

"It is simply a matter of responding to wonderful treatment," protested Miss Leginska. "Mr. Burnett takes a personal interest in each artist. It was through him that I got my engagement at Ann Arbor. One must show appreciation. When I play at one of his concerts I almost kill myself trying to please. I think, too, the wonderful stage settings are a great inspiration; an artist loves beauty and they satisfy one's most esthetic sense."

All this convinced me that Mr. Burnett had underestimated his work. Further proofs positive were the statements of Claudia Muzio, of the Metropolitan Opera, another Central Concert Company attraction. This charming young Italian broke into rhapsodies at the very name of Burnett and exclaimed: "He is my daddy. If only other managers were like that. You can't imagine how kind he is. I got into Detroit early in the morning, and at 10 o'clock Mr. Burnett phoned saying that Mme. Burnett would call to take me to the big Woman's Club. We spent several hours there. The ladies made a great fuss over me and I enjoyed meeting them."

"The Burnetts later took me all over the city and we saw the great Ford plant. The most wonderful treat, however, was in store for me when I got to the concert hall. I found the stage draped in black velvet and decorated with the most wonderful plants and chrysanthemums I've ever seen. All around the hall there were adorable little Chinese lights. It was all such a contrast to the bare stage and auditoriums I've been accustomed to."

"After my concert, all the ladies I had met came up to see me, and I felt that I had made many real friends. I liked it so well that I stayed an extra day. I can scarcely wait until spring, when I've been invited to stop off in Detroit on my way to the Ann Arbor Festival. I am going to take my Italian maid and we will cook some real spaghetti for 'Daddy' Burnett."

"I am thinking about the dress that I'm going to wear next year when I sing in Detroit. They want to know that now, so that they can plan my stage setting. Of course Mme. Tafel will work out something that will be fine, but which do you think would be more becoming, a red dress or something Oriental?"

As Mlle. Muzio is very dark and has beautiful black eyes, I decided that either scheme would be good. I also decided that Mr. Burnett was an extraordinary person to be able to make his artists so enthusiastic about him. As he seems also to affect his public favorably, he must have a tremendous understanding of the psychology of the human mind. Some day I hope it will be my pleasure to be among the four thousand present at one of the recitals given by the Central Concert Company of Detroit. C. R.

HEINRICH AMERICAN SOPRANO

Recently of the Metropolitan Opera Company. Available for Concerts, Oratorios, Recitals. Limited number of pupils accepted. 146 West 76th Street - New York - Telephone Schuyler 1879

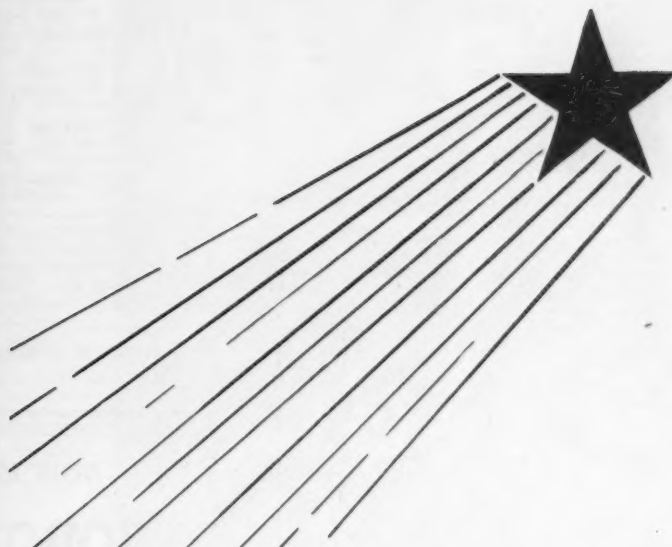
ADELAIDE FISCHER

COMBINED CRITICISMS SHOW
HER TO BE THE
CONSUMMATE MASTER OF HER OWN
BEAUTIFUL ART

EXCLUSIVE DIRECTION
WINTON & LIVINGSTON, Inc.
AEOLIAN HALL, NEW YORK



"A PIANISTIC GALLI-CURCI"



FRANCES NASH

**Wins New Laurels by
Fervor, Finish and
Rare Imaginativeness
of Style**

BOSTON

(with Boston Symphony Orchestra)

Frances Nash's performance was a sparkling wayside fountain in the midst of a hard road of musical travel.

The young pianist captured her audience. She was a delight to the eye.

She undertook a task, formidable for one of her years, with courage and success.

CHICAGO

Frances Nash is one of the most engaging performers who have submitted their art to this community in recent seasons. She knows how to sing upon an instrument that under the ministrations of most virtuosi, sings but seldom, and something of the poetry and romance that underlie so much fine music.

Frances Nash's musicality is undeniable. She has a serious introspective grasp of music. The style is elegant and polished and there are qualities of sentiment as well as discreet taste in all her work.

NEW YORK

Frances Nash is an artist of the type and capacity it is a pleasure to record.

She showed a broader grasp of the essentials and fulfillment of her promising qualities.

A brilliant performance.

She played the Fugue with dexterity and technical brilliancy. Debussy's suite was given with delightful restraint and charming tonal effects.

KANSAS CITY

(with Kansas City Symphony Orchestra)

Frances Nash is one of the most ideal pianists of the day. She played the melodic passages with the resonant culture of a pianistic Galli-Curci.

Frances Nash left the impression of slim youth associated with serious purpose and playing as clean and true as Godowsky's.

STEINWAY PIANO

Direction: **EVELYN HOPPER**

Aeolian Hall, New York City

ALBERT REISS RESIGNS FROM SOCIETY OF AMERICAN SINGERS

Founder and President of Operatic Enterprise Disposes of His Interests to William Wade Hinshaw—Society Will Give No Season This Spring—Prize Opera in the Fall

It was announced on Tuesday of this week that Albert Reiss, founder, president and former owner of the controlling stock interest in the Society of American Singers, has sold his stock to William Wade Hinshaw, business manager of the organization, and withdrawn from all connection with it. Mr. Hinshaw has been elected president of the society, succeeding Mr. Reiss, and will also continue as business manager. The other officers are David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer, and George Hamlin, assistant business manager. These four, with Charles Triller, a wealthy New York music patron, form the board of directors.

The *MUSICAL COURIER* learns that Mr. Reiss, as a matter of fact, became anxious about the money which he had invested with the society after the season at the Lyceum Theatre in May, 1917. This resulted in a small deficit, though he lost absolutely nothing, as this deficit was met by guarantors. It was then that Mr. Hinshaw took the stock off his hands at its face value, Mr. Reiss continuing as president of the society. This spring Mr. Reiss differed from his directors on certain questions. The discussion of the matter was entirely amicable and Mr. Reiss resigned without ill feeling on either side.

The Society of American Singers made its first appearance at the Empire Theatre two seasons ago in Mozart's "The Impresario" and "Bastien and Bastienne," both of which were later repeated at the Garrick. Last year a more ambitious season of two weeks was played at the Lyceum Theatre, beginning May 7, and including Pergolesi's "Maid As Mistress," Donizetti's "The Night Bell," Gounod's "The Mock Doctor," and again the Mozart operas. This spring, in accordance with the decision of the board of directors, there will be no season, but it is planned to produce the opera which won the Hinshaw \$1,000 prize—Henry Hadley's "Bianca"—next fall.

The stockholders of the Society of American Singers include Otto H. Kahn, David Bispham, George Hamlin, Louise Homer, Geraldine Farrar, Florence Easton, Lucy Gates, Mabel Garrison, Kathleen Howard, W. W. Hinshaw, Herbert Witherspoon, Heinrich Meyn, Marie Rapold, Clarence Whitehill, Reinald Werrenrath, Julia Heinrich, Graham Reed, Francis MacLennan, Marie Mattfeld, Edith Mason, Florence Macbeth, Lila Robeson, Arthur Middleton, Vera Curtis, Percy Hemus and Paul Althouse.

Valuable Hands

Professional instrumentalists place great value on their hands, as is often indicated by the amount of insurance which they carry against accident. Antoinette Zoellner, first violinist of the Zoellner Quartet, carries a policy of ten thousand dollars on each of her hands. Her brother Amandus, also a violinist, carries a similar amount; likewise the other members of the quartet. This is really a small sum in consideration of their earning capacity.

There is a diversity of talents among the members of the Zoellner Quartet. Antoinette Zoellner is also an accomplished singer; Amandus, likewise an artist with the brush; Joseph, Jr., the cellist, was a prize piano pupil of the Royal Conservatory of Brussels, and Joseph Zoellner, Sr., father, is a writer and expert angler.

Sousa to Tour for Liberty Loan

One of the special features in connection with the third Liberty Loan campaign will be a tour of the country of the Great Lakes Naval Training Station Band under Lieut. John Philip Sousa. Such was the success of this splendid organization under the redoubtable Sousa in the last campaign, that the Treasury Department officials made application for its services even before the date of the third issue had been decided. Captain Moffett, Commandant, has arranged to lend every member of the band except those required at the station.

Charles W. Cadman Ill

Charles Wakefield Cadman, the composer, is ill in bed with a severe cold and has not been attending rehearsals recently of his new opera, "Shanewis," to have its premiere at the Metropolitan next Saturday afternoon, March 23. As the *MUSICAL COURIER* goes to press it has not been settled whether Mr. Cadman will be able to attend the performance or not. Alice Gentle, who sings the leading role, also was ill for several days. Her understudy is Sophie Braslau.

Dambois Under New Management

Maurice Dambois, the Belgian cellist, who has achieved most unusual success in his two seasons in America, will give his third New York recital at Aeolian Hall on Tuesday afternoon, April 9. This recital will be under the direction of Loudon Charlton. In fact, Mr. Dambois has just signed a new contract, by virtue of which he will be under the exclusive direction of the Charlton office for the season of 1918-19, beginning with the present date.

Music Teachers in St. Louis, December 29

The next annual meeting of the Music Teachers' National Association will be held in St. Louis, December 29, 1918, to January 1, 1919. The St. Louis Musical Club and Ernest R. Kroeger are already at work with plans which will make this year's meeting especially attractive to the enlarging circle of teachers and students who are taking interest in the broad national developments that touch our art on practical, social and theoretical lines.

The annual proceedings of the recent New Orleans meet-

ing, with its many short and stimulating papers, is now ready for distribution.

The following officers of the Music Teachers' National Association have been elected for the year 1918: President, Charles H. Boyd, Pittsburgh, Pa.; vice-president, Leon R. Maxwell, New Orleans, La.; secretary, William Benbow, Buffalo, N. Y.; treasurer, Waldo S. Pratt, Hartford, Conn.; and editor, Karl W. Gerhens, Oberlin, Ohio.

VERDI'S "REQUIEM" AT THE METROPOLITAN

Next Week's Repertoire

Verdi's "Requiem" will be sung on Good Friday afternoon at the Metropolitan Opera House by Claudia Muzio, Sophie Braslau, Giovanni Martinelli and José Mardones. The entire Metropolitan opera chorus and chorus school will take part. Giulio Setti will conduct.

The operas for the week beginning March 25 will be as follows: Monday, "Cavalleria Rusticana," Easton, Lazarro, Chalmers, Papi; and "Le Coq d'Or," Barrientos, Braslau, Sundelius, Diaz, Didur, Ruysdael, Galli, Smith, Bolm, Bartik, Montoux. Wednesday, "Lodoletta," Easton, Caruso, de Luca, Didur, de Segura, Moranzoni; and "The Dance in Place Congo," Galli, Bonfiglio, Bartik, Montoux. Thursday, "Shanewis," Gentle, Sundelius, Althouse, Chalmers, Moranzoni; and "Le Coq d'Or," cast as above. Friday, "Thais," Farrar, Diaz, Amato, Rothier, Montoux. Saturday matinee, "L'Amore dei tre Re," Muzio, Caruso, Amato, Didur, Moranzoni. Saturday night, "I Puritani," Barrientos, Perini, Lazarro, de Luca, Mardones, Moranzoni.

At the Sunday night opera concert, March 24, Josef Hofmann, pianist, will play; Mabel Garrison, Arthur Middleton will sing, and the orchestra will be under the direction of Richard Hageman.

McCormack at National Supervisors' Convention

The appearance of John McCormack will be the climax of the week's convention of the National Music Super-

NOW IN AMERICA

LEOPOLD AUER

HEAD OF THE VIOLIN DEPARTMENT OF THE CONSERVATORY OF MUSIC PETROGRAD, RUSSIA

Will Accept a Limited Number of Advanced :: Pupils ::

For Further Particulars, Apply to Secretary, Room 409, Hotel Netherland, 59th Street and Fifth Avenue, New York City

visors in Evansville, Ind. The celebrated tenor will sing on Friday night, April 12. His appearance is to be directed by Forrest Davis, of Richmond, assisted by a large citizens' committee, headed by Mayor Benjamin Boss, who will entertain the supervisors. No other professional talent has been engaged for the convention.

Edward W. Lowrey in France

Edward W. Lowrey, who has been connected with the office of John W. Frothingham, Inc., in the capacity of press representative, has followed the example set by his chief and is at present doing canteen service with the Red Cross in France. Mr. Lowrey can be reached in care of the American Red Cross, 4 Place de la Concorde, Paris. For some time Mr. Frothingham has been connected with this organization abroad.

Henri la Bonte Married

Henri la Bonte, the tenor, who has just had so successful a tour in his native state, California, was married shortly after his return East to Mrs. Lotta Cheesman, of Gloversville, N. Y. The ceremony was performed by the city clerk of New York on Tuesday, March 12. Mr. la Bonte's first wife, from whom he was divorced some time ago, was Constance Balfour, the well known Los Angeles singer.

King Decorates Mme. Melba

In the Colonial Honor List, published in London, March 15, Nellie Melba was made a Dame Commander of the Order of the British Empire. This decoration by the King is especially deserved, for Mme. Melba has been tireless in her efforts on behalf of the war sufferers, having raised several hundred thousand dollars for the cause.

Margaret Wilson for France

Margaret Wilson, daughter of the President, is going to France, where she will sing for the soldiers.

EASTER OPERATIC SEASON IN ITALY

Important Seasons in All Principal Cities Notwithstanding the War

Although the principal Italian opera house, La Scala, Milan, has not opened its doors this season, the houses in most of the other principal cities are open and busy. At the Teatro Massimo, in Palermo, the season began the 18th of February and will continue to the 7th of April. The repertoire is made up of "Puritani," "Otello," "Rigoletto," "Lodoletta," Massenet's "Manon," "Cavalleria," "Pagliacci" and "Favorita." Mascagni will personally direct the first production of his "Lodoletta."

Genoa is having a season at one of the smaller theatres. The Teatro Paganini repertoire will include only four works, "Bohème," "Wally," "Butterfly" and "Traviata," and the musical director is Federico del Cupolo.

At Turin there will be a spring season of opera at the Politeama Chiarella. Bonci will be the star, with Ines Maria Ferraris, the soprano, as his leading supporter, and the repertoire will be confined to "Sonnambula," "Barbiere di Siviglia," "Fra Diavolo" and "Il Matrimonio Segreto."

Florence is having a season under the direction of Zanini, which is both an artistic and financial success, so much so that it is planned to move the company into the largest house in the city, the Teatro Pergola, for the second part of the season. The Teatro Verdi and the Politeama Vittoria Emanuele both have been requisitioned by the military authorities.

Other cities which are having, or will have, the regular Easter operatic season are Cremona, Piacenza, San Remo, Pisa and Sassuolo.

At Parma, in the Teatro Reinach, which is the personal property of Cleofonte Campanini and under the direction of his nephew, a short season is planned from March 20 to April 7, with only two operas, "Butterfly" and "Traviata."

Thelma Given with the Metropolitan Bureau

Thelma Given, the young American girl who has been studying violin with Leopold Auer for the last four or five years and who returned to this country with the veteran master, will be under the management of the Metropolitan Musical Bureau. Miss Given, it is understood, will make her American debut this spring in her home city, Chicago, and will not appear in New York until next season.

May Peterson Begins a New Tour

May Peterson had but a brief week of rest after her successful tour of Milwaukee, Des Moines, Cincinnati and the Middle West, when she again fared forth, this time for a long tour in the Southwest, which will extend into the middle of April. She is scheduled to appear in the "Golden Legend" for two performances in St. Louis, and will then visit Texas, Oklahoma and Illinois.

Maria Barrientos Changes Management

The *MUSICAL COURIER* learns that Maria Barrientos, the favorite coloratura soprano of the Metropolitan Opera, will not be under the management of the Metropolitan Musical Bureau for her concert work next year. She has recently signed a contract by which her direction, during the 1918-19 season, for everything outside of the Metropolitan Opera House, will be in the hands of Antonia Sawyer.

San Carlo Magnates Here

Fortune Gallo and his associate, Charles R. Baker, were in New York for several days this week, arranging details for the 1918-19 tour of the San Carlo Grand Opera Company. Its present season is still under way successfully (it started last September) and will continue almost into June.

Parlow in America Next Season

Antonia Sawyer announces that Kathleen Parlow, the well known violinist, will be in America next season, where her concert work is being arranged by Mrs. Sawyer. Already a concert tour of twenty engagements, beginning in December, has been booked for Miss Parlow in Canada.

Fergusson Released from German Camp

Word has been received that George Fergusson, the well known teacher, has been released from a German internment camp, and will return to America. This is welcome news indeed to the many friends of Mr. Fergusson.

Sudden Death of Giorgio M. Sulli

At the moment of going to press, the *MUSICAL COURIER* receives word of the death from apoplexy of Giorgio M. Sulli, the well known vocal teacher, which took place on Monday night, March 18. Complete details will be given in next week's issue.

C. C. Washburn Enlists

C. C. Washburn, vocal head of the Ward-Belmont School in Nashville, Tenn., has enlisted and is doing Army Y. M. C. A. work at Fort Oglethorpe, Ga. His successor at Ward-Belmont is Gaetano de Luca.

Godowsky to Teach in Los Angeles

L. E. Behymer, the Los Angeles impresario, announces that he has prevailed upon Leopold Godowsky to conduct a series of piano classes in that city this summer for a limited term.

Herma Menth Records

Those who admire the excellent art of Herma Menth, pianist—and their number is many—will learn with pleasure that this excellent artist has recently completed five Duo Art records.

Amato, the Dependable

A name to conjure with in the Metropolitan Opera Company annals is Pasquale Amato, for the redoubtable baritone, has proved himself to be one of those thoroughly dependable artists, whose work is worth its weight in gold. Last week he saved a performance of "Thais," when the baritone scheduled to appear was found to be too ill to do so, and this when Mr. Amato had been



PASQUALE AMATO,
Baritone of the Metropolitan Opera Company.

rehearsing throughout the day for the revival of Montemezzi's "L'Amore dei Tre Re." Despite this, however, the great baritone sang with "unflagging zeal and considerable dramatic and music effects," declared the New York Evening Mail.

In the opinion of the New York Sun, he "acquitted

himself with great credit," and according to the New York World, he "made the role of Athanael convincing." When, a day or so later, Mr. Amato sang the role of Manfredo in the revival of "L'Amore dei Tre Re," the press was universal in its praise of his singing and acting. In the opinion of the Evening Sun, "he gave the role the broad shouldered manhood it had before, and with it all the ideal husband's generosity." According to the World, "he was a dominant figure, whose manner was authoritative," and this feeling seems to have been shared by the Globe, for "he made a virile figure and there was power in his acting."

Among the many other roles in which this artist has scored this season are Amonasro in "Aida," with which the season opened last November, Igor in "Prince Igor," Lescaut in "Manon Lescaut," Tonio in "Pagliacci," Giovanni in "Francesco da Rimini," Napoleon in "Madame Sans Gene," Gianotti in "Lodoletta," the High Priest in "Samson and Delilah," etc.

Christine Langenhan Honored

Amid all the calls for aid which are becoming a familiar feature with the musical life of today, no one, by their willingness to do aught to help, has proved themselves more thoroughly American than Christine Langenhan, soprano. Many have been this singer's appearances for the benefit of the American Red Cross and she has also sung for the wounded French soldiers and many others. As a result of a recent appearance as soloist at an American Red Cross concert under the auspices of the Czech Relief Association, Inc., held at the Sokol Hall, New York, Mme. Langenhan has been nominated as honorary member of the Czech Relief Association, Inc. A translation of a letter received by Mme. Langenhan reads as follows:

We have the honor to announce to you that at our annual meeting, the board of directors agreed to nominate you as honorary member of the Czech Relief Association, in appreciation of your services rendered to our worthy cause.

Kindly accept our heartfelt thanks for your kindness to volunteer at our benefit concert for the American Red Cross. It was a treat to every one of us to hear our Czech folksongs rendered in the real spirit of our land of dreams and sorrows.

At the same time, our branch, the Czech Auxiliary Hospital, has the honor to nominate you as honorary member of the Czech Auxiliary Hospital, New York.

We hope that you will accept the conclusion of our meeting, and as our committee would like to have the honor to hand you the diplomas personally, kindly advise us when it will be convenient for you to receive us. (Signed) J. RADNA, M. D., President.

Evelyn Parnell Under Reich Management

Evelyn Parnell, the noted lyric coloratura singer, who established for herself a reputation as an artist of splendid abilities in both Europe and America, is now under the management of Emil Reich, who is rapidly booking her for the coming season.

Miss Parnell appeared as leading coloratura in the principal opera houses in Italy, France and Austria; and since



CHRISTINE LANGENHAN.

returning to America she has made special appearances in Chicago with Mr. Campanini's forces. Miss Parnell will open her spring tour in Lewiston, Maine, when she will appear as a soloist with the Orphean Choral Society. Her initial New York appearance will take place in April.

Leo Ornstein Finishes Season

Leo Ornstein left New York Sunday on his last short tour for the present season. Mr. Ornstein on Monday played a recital for the Woman's Club of Sewickley Valley. The brief tour will be concluded by a joint recital with Vera Barstow, the violinist, at Duluth, Minn.

**KIMBALL BUILDING - CHICAGO****HOME OF MUSIC**

Concert Hall—seating 500.

Ideal location—Modern equipment—
"Remarkable acoustics"

Rehearsal Hall—5th floor—seating 150
Practice Rooms—Pipe Organ

Inquire Office of Building

Room 701

Phone Har. 4015

LILA ROBESON

Contralto

Completing Sixth Season

Metropolitan Opera Company



Repertory includes the important roles in
the Old, Standard and Modern Operas,
in French, Italian, English, German.
Equally successful in Concert and Recital

Available after Metropolitan Season

JEAN CRITICOS—THE MENDER OF CAREERS

The Distinguished Master Who Helped More Than One Famous Artist Continue a Threatened Career Says Finest American Voices Are Found in San Francisco—The Average Manager Pays an Artist to Make an Impression Rather Than to Do Artistic Work—His Student Days—La Scala His Greatest Teacher—First Greek Singer to Appear in Athens—How He Helped Jean de Reszké

Jean Criticos, the distinguished master of singing who has joined the colony of foreign artists now in New York, might be called one of the most striking characters of the music world of today. Born with more than the average amount of intuition, which at times renders him almost psychic in his perceptions, Mr. Criticos has gained a reputation for having been instrumental in prolonging the careers of more than one famous artist. When it seemed that a voice was on the verge of escaping for all time, this master worked day and night to remedy the trouble that would eventually blight a brilliant career.

Knowing his remarkable experiences, a *MUSICAL COURIER* representative sought out Mr. Criticos in order to have him cast a little light on the work of Americans.

"What do you think of the American voice, Mr. Criticos?" was the first eager question.

Opinion of American Voices

"That is rather a hard question to answer, Mademoiselle. You want the truth? Very well; since I have been in your country I have heard many different voices and such exaggerated methods of production. The really beautiful voice and the finest temperament, to be frank, I found in San Francisco. The people seemed to be more ambitious than the students in New York. Here, it seems, unfortunately, to be fashionable to take singing lessons. You hear voices running the scales in every apartment house. Voices, yes, but not much ambition! There seems to be the German tendency to shout, and many coloratura voices resemble a cat when her tail is pulled. Some people think if a singer has a big voice, he must be very important. Students, therefore, naturally imitate such a singer.

Commercial Singer Never an Artist

"I say to my pupils, forget the big voice and think only of the quality and color. Melba's voice was not of great volume, but ah, that superb quality. It sometimes seems to me that the managers pay a singer more to make an impression upon the audience than to do artistic work. If the impression is not made, then the singer is not deserving of the name of artist. That is all very wrong. The singer who is commercial on the stage is not an artist!

"As I said before, one is not obliged to scream. Carrying power can only be developed along with the production. So many artists, sooner or later, fall into the habit of changing the quality of their voices, because they claim it is easier for them. That part may be true, but I say that it is harder for the public. An artist should always keep in the same line. If more singers of today did so, the voices would last longer. These changes in quality cause the voice to become thick; for instance, the tenor assumes the baritone quality.

"The most noticeable tendency among American singers is to throw the voice back, instead of endeavoring to make it come to a fine point. A singer whom I claim has the correct production is Giuseppe de Luca. His is a voice that should invariably give genuine pleasure even to the most severe critic."

"Mr. Criticos, why is it that the voices of San Francisco are so superior to those of the East?"

"I think the chief cause is due to the Latin element that finds its way to California from South America and Mexico. The Latin strain is bound to have its effect."

"Tell me a bit of your early career. Are you French?"

Criticos' Student Days

"My career, it is so long, I fear it will make your poor head ache. No? Well, then, I am a Greek and was born in the Aeolian Isles. My parents wanted me to become a physician, but I wanted to study music. Not meeting with approval at home, I ran away to Paris when a mere boy. Shortly after I endeavored to enter the great Conservatoire and was informed that only French boys and girls were eligible. The desire for study was so great within me that I appealed to the Greek Ambassador, who wrote the Minister of the Fine Arts. I was accepted!

"The day I went to be examined, there were 250 applicants trying for but eighteen places. Each one got his chance, and one could just open his mouth before the little bell, that sent a shiver of despair over one's body, would ring and the next singer stepped up to the platform. Finally my turn came. With the fearlessness of youth, I stepped up before the long table where the judges were seated. Among them were Massenet, Gounod and Auber!

"You're a Greek?" said one, looking at me curiously.

"Yes, sir," I replied.

"A Greek in a Parisian's garb," whispered another, which led me to believe that they were disappointed because I wasn't wearing a tunic or toga.

"You want to study?" asked another. To which I disgustedly replied that that was what I was there for, so eager was I to begin my aria from 'I Lombardi,' by Verdi. At the beginning of each phrase I strained my ear to watch the hand that rang the bell, but it remained hidden. When I finished, I was allowed to go unchallenged from the platform. My friends outside the door were all excited over the bell not having been rung during the aria. I remember I waited until the last applicant had finished and then tore down stairs to the door through which I knew the jury would have to leave the hall. The first man who appeared, I approached and asked if a boy named Criticos had a chance.

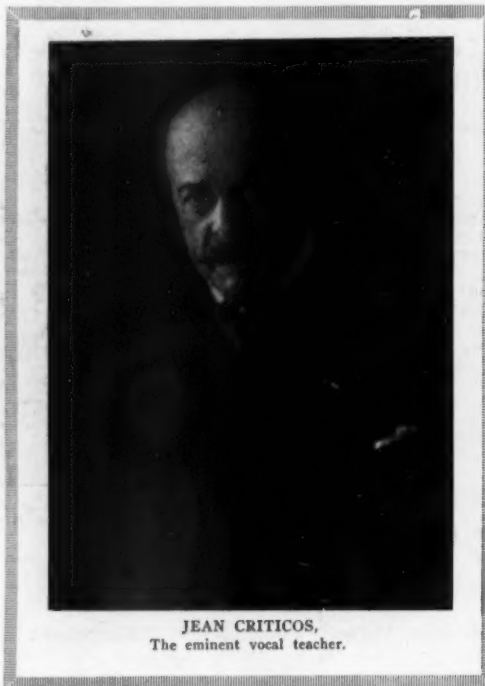
"Criticos? Ah, the Greek. My lad," he replied, kindly patting my shoulder, 'bless you, yes, you are third. Go away happy!'

"We were allowed to choose our school. Mine was the Italian method of production. The lessons began at nine in the morning and there were fourteen in the class. I

think it was then that my intuition first showed itself strongly. The teacher, I soon discovered, did not know how to handle the voice. He swallowed it. After six months' stay I was sent to Italy by friends who were interested in me. I visited several reputable teachers in Milan, and to my amazement learned that they all had different methods. 'So this is Italy,' I said. One teacher said to sing one way—very high—the other wanted it very deep.

Studied with Lamperti

The last teacher I had was Lamperti, who had the greatest reputation in Europe at the time. He was then too old to teach. He used to sit in a big chair with a cigar in his mouth and direct the pupil with a stick. He never



JEAN CRITICOS,
The eminent vocal teacher.

spoke a word! He was too old! I grew to realize that his main idea was that the line should never be broken—no staccato. But I was puzzled, because I felt that that was not sufficient for singing. About that time I had a chance to go a lot to La Scala. For one dollar one could hear the best singers in Italy. My greatest teacher was La Scala. After that I learned everything myself. I remember the first performance of 'Aida' at the opera house and that the tenor was wonderfully sympathetic, a little

throaty, perhaps, but he possessed a magnificent quality. I realized that where I had been nervous during others' singing, his work left me resting easily. I went home that night and worked out the problem of how such a tone had been produced.

Different Treatment for Each Singer

"That is the secret of producing the voice. Each singer must be treated differently. You can't cure every ailment with the same medicine; you can't employ the same method for every pupil. The immobility of the throat, however, must always prevail. Some people have guttural voices, others nasal. The teacher must understand each thoroughly."

"Where was your debut made?" asked the writer, anxious to learn more of Mr. Criticos' personal stage career.

His Short Career

"In Genoa, Italy," he replied. "I afterward sang at Florence and Padua. 'Ruy Blas' was the opera. The strange thing about my debut was that no one ever taught me how to act. I never took a single lesson in my life. I possessed so much natural temperament that they used to say, 'If that boy loses his voice during a performance, his acting will carry the people on to the end.' What one doesn't feel, he can't learn to do. I remember in 'Faust' I used to feel so soft, because my temperament was so dramatic. In 'Mignon' the dramatic instinct was restrained, thereby making the tone lighter. My other roles? Let's see. They were in 'Traviata,' 'I Lombardi,' 'Lucia,' and 'The Masked Ball'—that was my best opera."

After his Italian success, Mr. Criticos returned to Athens and was the first Greek singer to appear upon the stage. Mr. Criticos then went to Constantinople, but again returned to Athens, where he spent three months singing at various charity concerts. The Governor of the Police, who was vexed with Criticos for a certain reason, had been harboring up his revenge, and he thought out rather a clever way of getting back at him. He arranged to have a French baritone sing for the King at the palace. The King, wanting to give him some token, asked the Governor's advice, who suggested that the singer be given the sum of \$1,000. Because the King thought the gift too great, the sly officer suggested the Legion of Honor, which was rapidly conferred upon the singer. Upon arriving in France, Criticos' friends were incensed because he had been paid no honor when he had done so much for his own people. They made such a fuss about the affair that ten years later, after the death of the Governor of Police in question, Criticos received the Legion of Honor.

Cures His Own Throat

"My career was made very short," sadly continued the fine old gentleman, "owing to an accident. In fact, at the age of twenty-four, my voice was gone. I went to a physician and was told that there was a growth on my vocal chords, which must be burned. Knowing the conditions of the throat, I wondered how it would be possible for him to burn the growth without marring the chords. At any rate he almost convinced me that it was perfectly safe, and I consented to the operation. With the result that it turned out just as my intuition had told me. My vocal

THE AMERICAN SOPRANO

Marcella Craft

IS NOW TRIUMPHING AS GUEST-STAR WITH THE SAN CARLO OPERA COMPANY—AND EVERYWHERE

The houses are packed to capacity whenever Miss Craft appears.

Last week at Cleveland, Ohio—two performances.

Next week at Washington, D. C.—two performances.

After Easter—Recitals—Concerts—including appearance in *Verdi's Requiem* at Carnegie Hall, New York, April 4th.

Harlem Philharmonic Society's Spring Concert, New York, April 18th, etc., etc.

The Cleveland News (Archie Bell) on March 12th writes:—

"Marcella Craft made her first appearance of the week at the Colonial Theatre, Tuesday night, singing Marguerite, in 'Faust.' She was not only the star of the performance, but it might be difficult to recall an operatic singer of the past ten or fifteen years who more perfectly accomplished the somewhat difficult feat of personating Goethe's heroine as 'musicked' by Gounod."

For Late Spring and Next Season's Dates, Communicate with

M. H. HANSON

437 Fifth Avenue, New York City

CHICKERING PIANO USED

chords were burned. For eighteen months I spoke as if yawning, having found through experiment that in yawning the chords spread apart and relieved the pain of the growth between them. This I found out through the rays of the sun reflected by a smaller mirror down my throat and then back into the larger mirror. Gradually, through this way of talking on a yawn, the growth disappeared and my voice came back. The science of the study was instrumental in helping my students, for after losing my voice I had to teach for a living.

"One of my first students was Ivan Carrol, the clever composer of the music of 'Chin Chin' and other operas. He came to my studio and said that he had a talent to write music but that he wanted to learn to sing a bit, so that when he took music to a publisher, he could give him an idea as to how the song went. Well," laughed Mr. Criticos, "he had the voice of a poisson—fish, you say in English. No voice at all; but after fifteen days' hard work, a voice of some uncertainty came, and within three months it proved to be a baritone of good enough quality. A voice, by the way, that comes gradually is more to be relied upon than the natural voice. In those years it was not the practice to give lessons for money so much as it was to help along a friend. One pupil brought another.

Teaches de Reszké

"About this time Jean de Reszké studied with me. We had always been good friends. As the ladies talk about dress, we talked about the voice and singing every time we met. It was one Sunday afternoon in 1877 that I met Jean on the Champs Elysées looking very cross.

"What's the matter?" said I.

"Just this," de Reszké replied, "they have asked me to sing 'Africain' at the opera, and I can't do it."

"Can't sing 'Africain' when you have done 'Le Cid' so wonderfully! Come, now, what nonsense is this?"

"I can sing a B flat easier than I can that F," he flung out.

"Well, I went home with him and we tried the principal aria over. When he got to a certain part, he seemed to choke. I made him repeat it again and again, until I found out the cause of the trouble. He was trying to force the chest voice up into the higher register, and he could not, in addition, sing legato. Well, we worked the next evening and in all had about fourteen sances, not lessons, because they lasted as much as six and eight hours.

"The night came for him to sing 'Africain,' and I was like a crazy man. I knew if he did anything wrong, I'd be blamed for transforming his entire voice. He was, however, a tremendous success, and that was indeed most gratifying. De Reszké had the most wonderful memory that I ever encountered.

"Where he had always been uncertain about his voice, he now had the greatest confidence and earned as much as 4,800 francs for one month's appearances. In 'Le Prophète' he was immense, both vocally and artistically. In London he earned 11,000 francs a month. In 1888 I was present at his creation of 'Romeo and Juliet.' In 1889, he came to America at a salary of \$20,000 a month and during his season of ten years in this country, he earned over a million dollars.

"There was another incident where my own experience helped a singer. The young tenor, who took de Reszké's place at the opera during his season in America, was singing 'Lucia' in French with Melba, when his voice stopped in the first duet. He motioned pathetically to the people that he had no voice and left the stage. The manager stepped out in front of the footlights and informed the audience that Cossira could not go on but if there was some tenor in the audience who would continue the opera in his place, they would finish. Some one saw the popular Engel and dragged him out of his seat. He not only finished the role but sang it three times after that night.

"The next day I received a letter from the physician who had performed my disastrous operation, asking me to treat Cossira because he knew I could help him where no one else could. People had said that he had influenza, but I knew that he was nervous on account of the responsibility of singing with Melba, who was in the bud of her fame. The trouble really lay in the contraction which came before the going to the high notes. He studied with me and shortly after continued his career, singing 'Faust' and 'Lucia' as well as many other roles.

"He was so grateful that he sent his wife to me for lessons." Here Mr. Criticos said something in French, that the writer could not distinguish, to Mme. Lyska, the Russian singer, who at times graciously acted as interpreter.

"Do you know what he said?" she asked, laughingly. "That every time the wife came—she was a big woman—she terrified him by embracing him like a gendarme, in order to show her appreciation of what he had done for her husband. Mr. Criticos says she was a bad present."

"No, no, you must not put that in the interview," interrupted the just master, "for it would be unkind!"

"Not unkind, Mr. Criticos," the writer declared, "but decidedly funny and worth mentioning, if I may!"

J. V.

"Request" Programs by Philharmonic Society

"Request" programs will be the features of the three final Philharmonic concerts in Carnegie Hall, New York, this Thursday evening and Friday afternoon, and next Sunday afternoon, March 24.

The "New World" symphony of Dvorák will be performed at the Thursday and Friday concerts, where it will be heard for the first time this season as part of one of the Philharmonic's regular New York subscription series. The other numbers arranged from the requests of Philharmonic patrons by Conductor Stransky for these two concerts include the Tschaikowsky overture, "1812," Debussy's "The Afternoon of a Faun," a Bach-Albert prelude, choral and fugue, and the prelude to the "Meister-singer."

A Tschaikowsky-Wagner program has been chosen for the last Philharmonic concert of the season on Sunday afternoon, March 24, in response to the requests of those who were unable to obtain seats for the Tschaikowsky-Wagner concert given by the Philharmonic earlier in the season.

AMERICA'S FAVORITE SINGER

JOHN McCORMACK

*Is thrilling thousands with his magnificent rendering
of the world's most famous war time ballad,*

THERE'S A LONG, LONG TRAIL

By STODDARD KING & ZO ELLIOTT



It is a song of the barrack room or camp fire. A song of evening. In any song to survive there must be a strain of pathos both in thought and air, which is an expression of the soldier's mood. There must be something genuine. The "Long, Long Trail" to most of the men (and this is why they like best to sing it) leads to the land of the heart. For it is a "winding" trail, and after a long, long while, when the mission has been accomplished, it will turn again toward home.—*New York Evening Sun.*

A SONG THAT SHOULD BE ON EVERY PROGRAM

published for all voices in five keys as follows:

In F (C to C)—In G—In A flat—In B flat—In C.

It is also arranged as a Vocal Duet in two keys and is published in octavo form for four voices, as follows:

Male Quartet

Mixed Quartet

Female Quartet

Mr. McCormack has made a Victor Record of "There's a Long, Long Trail." Its number is 64695.



M. WITMARK & SONS

144 West 37th Street, New York City



CONCERTS IN GREATER NEW YORK

TUESDAY, MARCH 12

The Dvorák "Requiem"

On Tuesday evening March 12, at Carnegie Hall, the choir of the Cathedral of St. John the Divine repeated the Dvorák "Requiem," which had been sung several weeks previous at a Sunday evening service of the Cathedral. As before, Miles Farrow, organist and master of the choristers of St. John the Divine, conducted. G. Darlington Richards was at the organ, and there was an orchestra of forty-five members from the New York Symphony. The concert was in aid of the missionary and war relief work of the Diocesan Auxiliary of the Cathedral.

The quartet of soloists was made up of Inez Barbour, Mrs. Benedict Jones, William Wheeler and Wilfred Glenn, each and every one extremely effective not only in the solo numbers, but also in the ensemble work. The choir is without doubt one of the best in the country. Nothing more lovely can be imagined than the tone color of the boys' section of the choir in quiet passages. There was a large audience, which showed the proper respect by refraining from tumultuous applause.

Flonzaley Quartet

The Flonzaley Quartet gave their third and last recital of the season Friday evening, March 12, at Aeolian Hall. These famous exponents of chamber music played the Debussy quartet in G minor, op. 10. Its "Andantino doucement expressif" showed their beautiful tone quality and had some unusually fine cello moments. The Mozart quartet in D major (K. 575), and Dvorák quartet in F major, op. 96, also were on their program.

All through the Flonzaley balance, precision and rich coloring were apparent. The players put considerable life and vigor into their work, which is always inspiring. The large audience and the enthusiasm displayed showed that in spite of the many sensations of this season the rare and exquisite musicianship of these four men has held its own and all real music lovers are eagerly looking forward to their next series here in 1918-19.

THURSDAY, MARCH 14

Witmark Compositions

A composition recital of the works published by M. Witmark & Sons drew a large and appreciative audience at the Wanamaker Auditorium, New York, on Thursday afternoon, March 14. In addition to the extreme satisfaction that the singers in their varied interpretations gave to the listeners, it was also made very evident that these publishers have on the market some songs of exceptional merit. There were ingratiating ballads and there were the coquettish songs like "Spring's a Lovable Ladye" and the deeper negro spirituals with the characteristic religious strain, not forgetting the popular patriotic tune, "There's a Long, Long Trail." Each and every song had meritorious characteristics that made the numbers worthy of being added to the singing repertoire.

The program opened with two organ numbers by Victor Herbert, "March of the Toys" and "Yester Thoughts," played by J. Thurston Noë.

Gordon Kay, a baritone with a voice of sympathetic quality, gave a pleasurable interpretation of "Prayer During Battle," "Ghostly Galley" and "Embers," by David W. Guion. Later he sang Mr. Guion's arrangement of three negro spirituals, "Some o' These Days," "Jubilee" and "Po' Sinner." The composer, who assisted at the piano, seems to have a particularly happy faculty for varied colors and rhythms. His piano parts are especially attractive.

Lillian Elliot was down on the program for two of Samuel Gardner's charming little numbers, which in this instance were "Birds, Say Whither Thy Flight" and "The Secret."

Lieut. B. C. Hilliam's three numbers were sung by James Alderson, baritone, assisted at the piano by Muriel Pollock. They were "In Your Eyes," "So Lovers Say" and "Freedom for All Forever"—a stirring, rousing good tune, which had its first performance. In addition to being an instantaneous song hit, it makes a capital march for soldiers. Mr. Alderson possesses a deep, rich voice, which he used with admirable effect.

Two light, charming songs from the pen of Harvey Worthington Loomis, who was at the piano, were used by Mme. Buckhout. Her sweet voice was well displayed in these: "Awake" and "A Little Dutch Garden." They are both effective.

Charles Norman Granville, baritone, sang Frank Tours' "Son of My Heart," "No Voice But Yours" and "Norah McCall." His singing and the songs gave considerable pleasure, especially "No Voice But Yours," which is a lovely, sympathetic number that gained prolonged applause.

The contralto was Genevieve Finlay-Stewart, and she sang songs by various composers, assisted at the piano by Muriel Pollock, who not alone has written some very worthy things, but whose artistic accompaniments added to the excellence of the program. Her song "After" was well rendered by Miss Stewart, whose fresh, warm voice was particularly effective in this number. Into W. Keith Elliott's "Spring's a Lovable Ladye" she brought a delicacy and charm of manner that was wholly refreshing; "Sort of Miss You," by Clay Smith, offered great appeal, and "There's a Long,

Long Trail," by Zo Elliott, put the finishing touches on the group. The number is far too familiar to give a detailed account of its merits. It is sufficient to say that it always arouses genuine appreciation and loud applause. Miss Stewart was most successful in her rendition of it.

Quite some of the best numbers fell to the lot of George Reimherr, tenor. These were "Love and Roses," "The Heart of You" and "If," by Frederick W. Vanderpool, and "Sunrise and You," "Within the Leaves" and "The Magic of Your Eyes," by Arthur A. Penn. The first three numbers were especially well favored. They are not alone singable, but songs that offer pleasure to the ear, so harmonious and well arranged are they. Mr. Penn, too, has done much along the same line in his beautiful numbers. He seems to have a knowledge of the type of songs the public likes—songs that mean something and therefore make an impression. This composer's work is such that it is not likely that his songs will die, but grow in favor with time. His "The Magic of Your Eyes" is without doubt a splendid ballad. It is simple, yet of good value musically, with a sympathetic melody strain that captures the fancy. Mr. Reimherr has a voice of much beauty and he sings with intelligence and style and employs discretion in his phrasing and coloring. In these numbers he was thoroughly at home and, judging from the audience's hearty applause after each, gave complete satisfaction.

Lo Verde Compositions

A gala concert, under the auspices of the "Lega Navale Italiana," was given on Thursday evening, March 14, at Aeolian Hall, New York, for the benefit of the war refugees of the Friuli. The program consisted of the instrumental and vocal compositions of Chevalier G. Lo Verde. The audience was a good sized one and wholly appreciative of his excellent works.

The chorus from the Women's Musical Alliance opened the program with "The Star Spangled Banner," which was followed by a stirring rendition of the Italian national anthem, given to the accompaniment of the orchestra. Then Chevalier Lo Verde gave an admirable interpretation of his "Meditation" in G flat and "First Nocturne" in D flat.

Giuseppe Interrante, baritone, disclosed a pleasing voice in "Music of the Flowers" and "Spleen." Rose Levison, a young pianist, played the following: "Golden Rain," "Dreaming" and "Flirtation." Her playing displayed considerable talent and was much enjoyed.

The tenor, Albert Amadi, was heard in "If Thou Wert Mine" and "Good-by Youth," two melodious numbers which were splendidly interpreted.

The feature of the evening was the singing of Hortense Dorvalle, a talented young dramatic soprano, who has enjoyed much success abroad. She was first heard in "Still I Love You," "Song of Mignon" and "Dear Memories of a Waltz," which had to be repeated. She was in superb voice and sang with ease and excellent effect. Later she sang another group, "You Love Me No Longer?" "The Music of the Dollars" and "April," which Chevalier Lo Verde dedicated to Miss Dorvalle. The composer had in this singer a most able interpreter.

"Ave Maria," with solo for Miss Dorvalle, was a fitting final number for the Women's Musical Alliance Chorus. M. Mauro assisted at the organ.

Paulo Gruppe, Cellist

Paulo Gruppe's splendid art was the potent factor that attracted a large and enthusiastic audience, which gathered at the Hotel Majestic on Thursday evening, March 14. This thorough musician was heard to advantage in the Boccherini concerto and a group of shorter numbers, including Pergolesi's "Nina," Popper's "Reigen," an air by Hure and the Saint-Saëns allegro appassionata. Mr. Gruppe is one of those cellists who add constantly to the popularity of their chosen instrument, for technically and in point of interpretative worth, he occupies a place in the foremost ranks. Emanuel Balaban played his accompaniments most acceptably.

Assisting Mr. Gruppe were Adele Bliss, soprano, who had organized the concert for the benefit of the French war orphans, and Mary Glen, pianist. Mme. Bliss sang a group of bergerettes by Weckerlin and modern French songs by Massenet, Hahn, Hue and Chaminade, displaying a voice of real beauty. Her accompanist was Viola Mayer. Miss Glen's numbers were "The Lark" (Glinka-Balakireff), "Reflets dans l'eau" (Debussy), "Tambourin" (Rameau-Godowsky), "La Chasse" (Paganini-Liszt), and the second Liszt ballade. At the close, Mme. Bliss sang "La Marseillaise."

FRIDAY, MARCH 15

Theodore von Hemert and Jacques Jolas

Theodore von Hemert, the well known Dutch baritone, assisted by Jacques Jolas, pianist, gave a recital in Aeolian Hall on Friday evening, March 15, which was attended by a fair sized audience. Mr. von Hemert rendered effectively songs in French, German, English, Spanish and Dutch. The program was as follows: "Arioso de Benvenuto," Diaz; "Chanson Triste," Duparc; "La mort des Amants," Debussy; "Roses d'Hiver," de Fontenailles; "Vision Fugitive," Massenet; Loewe's "Der Sel'ne Beter" and "Edward," "Cacilie," Strauss; "Erlkönig," Schubert; "The Last Hour," Kramer; "Inter Nos," MacFadyen; "The

Temple Bells," Amy Woodforde-Finden; "La Partida," Alvarez, and "Zonnelied," by van Rennes.

The concert giver received much applause. Mr. Jolas gave a fine reading of Beethoven's sonata, op. 110, as well as a group of five smaller solos: "Fantasy," Dwight Fiske; "Jardins sous la Pluie," Debussy; "Serenade," Rachmaninoff, and Rubinstein's "Stacco Etude," and in addition to these two encores. He played with much spirit and facile technic and received enthusiastic applause, not only for his solo work, but also for the artistic piano accompaniments to Mr. von Hemert's vocal numbers.

SATURDAY, MARCH 16

New York Symphony; Josef Hofmann, Soloist

Elgar's first symphony is a tiresome, uninspired piece of musical boredom, full of theoretical learning and laboring but without that melodious charm and spontaneous tonal flow that distinguish the really popular orchestral works in the old fashioned symphonic form. Walter Damrosch did his best to make the composition take on vitality and charm, but the best he could do was to exhibit his resourceful and routine command of the baton.

The audience also heard Josef Hofmann, the pianist, play his own "Chromaticon" (which Hofmann, perpetrating a rather heavy hoax, pretends is by a composer named "Dvorsky") and the Chopin E minor concerto. The Hofmann piece is a brilliantly written, harmonically attractive work of modern kind, color, and construction. The composer performed it scintillatingly. In the Chopin pages his tone was a bit cold and unyielding at times, but his musical conception and technical finish were above reproach.

The foregoing program was given at Carnegie Hall, Saturday evening, March 16, and at Aeolian Hall, Sunday afternoon, March 17.

Florence Macbeth, Soprano

In spite of the fact that Florence Macbeth got up from a sick bed to give her song recital at Aeolian Hall on Saturday afternoon, March 16, her singing afforded unusual pleasure to the large audience of distinguished people who attended.

The program opened with a group of old Italian, which included "Quel Ruscelletto" (Paradies), "Posate Dormite" (Battista Bassani) and "Con vezzi e con lusinghe," from Mozart's "Il Seraglio." The latter was an admirable vehicle for displaying the beautiful coloratura quality of the voice. The runs and trills were exceedingly well executed and of a sweetness and clarity that aroused much applause. Old English made up the second group, of which "What's Sweeter Than a New Blown Rose?" from Handel's oratorio "Joseph," had to be repeated, so exquisitely did Miss Macbeth render it. Into the "Plague of Love" (arranged by H. Lane Wilson), Doctor Arne, the singer brought fine tonal beauty and much feeling. "Bid Me Discourse" (Bishop) also gave enjoyment, but quite the most successful of the entire program was "Arlette," from "Jean de Nivelle" (Delibes), which offered more dramatic opportunities.

Of the old and modern French group, Rabey's "Tes Yeux" might be considered the best, inasmuch as it was heartily applauded and could have been repeated. Miss Macbeth's other numbers in the group were "Non, je N'irai Plus au Bois" (Weckerlin), "L'Oiseau Bleu" (Dalcroze) and "Ariette" (Vidal). The singer's diction was most worthy and her phrasing intelligent.

The final group was devoted to American composers. There was "The Butterfly" (first time), a brilliant number by Mana Zucca, which was well received; "Fairy Bark" (first time), by Harriet Ware; "Midsummer Lullaby," MacDowell; "The Look" (manuscript), Rosalie Hausman; "Swans," A. Walter Kramer, and "If You E'er Have Seen," another manuscript, by Gena Branscombe. Each and every one of these numbers contributed interest.

Miss Macbeth is without doubt one of the most pleasing artists on the concert stage today. In addition to possessing a beautiful voice of considerable compass, she has a personality and charming appearance that instantly gain her audience's approval. Giuseppe Bamboschek was scheduled to appear as accompanist, but owing to illness Kurt Schindler assisted. His support was excellent.

SUNDAY, MARCH 17

Eddy Brown, Violinist

Eddy Brown, violinist, attracted a very large and appreciative audience to his recital at Carnegie Hall on Sunday afternoon, March 17. The artist was in excellent form, and played with that inspiration, beautiful tone coloring and feeling which always characterize his performances.

In a program such as he offered a violin virtuoso has opportunities to display his art in many ways. Mr. Brown not only stirred his audience by his artistic playing, but also proved anew that he is one of the foremost exponents of the violinistic art.

Beethoven's "Kreutzer" sonata (by special request) opened the program, in which L. T. Grünberg gave excellent support at the piano. This great work was played by Mr. Brown with musicianly insight. The opening chords of the first movement were brought out with unusual virility. Throughout the work the young artist reached the hearts of his large audience. His playing of the andante was of beauty and simplicity and stamped him as a master of the classical style, who never exaggerates or seeks effects other than those that are strictly legitimate.

Eddy Brown's artistic and finished performance of Bruch's G minor concerto was another admirable performance. His broad and carrying tone in the first movement, his delightful cantilena and repose in the adagio, and his fiery playing of the finale will long be remembered by



FLORENCE

BODINOFF

Distinguished and Popular Danish Soprano

Manager: JOHN MAIN

The DYCKMAN

Minneapolis, Minn.

those who heard him. He played also two groups of smaller solos, comprising Beethoven's romance in G, "Chorus of the Dervishes," Beethoven-Auer; "Rondino," Cramer-Brown; "Tango," Arbos; "La Gitana," Kreisler; "Orientale," Cui, and Bazzini's brilliant "La Ronde des Lutins."

Following this he received an ovation. By actual count he was recalled sixteen times, and gave four added numbers.

L. T. Grünberg was the accompanist, and assisted the soloist excellently.

Galli-Curci at the Hippodrome

Galli-Curci sang to a Galli-Curci audience at the Hippodrome on Sunday afternoon, March 17. To all those who are familiar with the sensation which the prima donna soprano has caused in New York this season, this means that the big building was crowded, with an audience of about 600 persons seated on the stage. The throng of people showed every evidence of great satisfaction, and delighted in listening to the extraordinary voice and splendid interpretations of the singer, and before she had finished, Mme. Galli-Curci responded generously with encores, which practically doubled her program. She was a picturesque, charming little figure in her quaint gown (by Tafel) and won her audience by her winsome personality before she began to sing. So much has been said of the luscious, liquid quality of Mme. Galli-Curci's voice, and of her marvelous high voice and easy flowing floritura, that it is unnecessary again to repeat. Suffice it to say that Mme. Galli-Curci, a favorite on the operatic stage, bids fair to become a favorite singer of songs on the recital platform. Mme. Galli-Curci sang, "Per la gloria" (Bononcini), "The Pretty Creature" (Storace), "Deh vieni e non tardar," from "Nozze di Figaro" (Mozart), "Una voce poco fa" from "Barbiere di Siviglia" (Rossini), "Bell Song" from "Lakme" (Delibes), "Solveig Song" (Grieg), "Under the Greenwood Tree" (Buzzi Peccia), "La Crepuscule" (Massenet), "Balletta" (Sibella), "Minuet de Martini," "Les ans de Rosette," "Au bord de la fontaine," arranged by Weckerlin; "Shadow Song" from "Dinorah," with flute (Meyerbeer).

Mme. Galli-Curci was very ably assisted by Manuel Berenguer, flutist, and Homer Samuels, accompanist.

MONDAY, MARCH 18

Lambert Murphy, Tenor

Lambert Murphy gave his first formal New York song recital Monday afternoon, March 18. His program was made up of songs for the most part in French and English, and in excellent French and English. He began with the familiar recitative and aria, "Deeper and Deeper Still," and "Waft Her, Angels, Through the Skies," from "Jephtha," by Handel. Smooth, easy delivery and sincere spirit pervaded the entire selection and made this one of Murphy's most satisfactory numbers. It also emphasized his familiarity with the oratorio style of singing. There

followed the quaint and lovely "Passing By," by Edward Purcell. Dalayrac's "Air de Sargines," sung in French, completed the group.

Songs from the Russian and one in French comprised group two. Mr. Murphy conveyed in impressive manner the spirit of the Gretchaninoff "Over the Steppe," and interested the audience deeply in two delightful worthwhile selections by Rachmaninoff, "The Songs of Grusia" and "In the Silence of Night." The Fourdrain "Chévauchée Cosaque," with its martial atmosphere, captivatingly delivered by Mr. Murphy, had to be repeated.

Group three emphasized the tenor's aptitude for French song singing in the numbers "La Lettre" (Aubert), "L'ane Blanc" (Hue) (repeated), "Vieille Chanson Espagnole" (Aubert), and "Voir Grisélidis," from the prologue to "Grisélidis" (Massenet).

English songs made up the concluding numbers: "The Unforeseen," Cyril Scott; "The Secret of a Rose," Morris Class; "Crying of Water," Campbell Tipton; "In Moonlight," Edward Elgar; "I Hear a Thrush at Eve," Charles W. Cadman (repeated), and "Consecration," Charles F. Manney.

Mr. Murphy's program afforded great pleasure to discriminating lovers of music. There was excellent taste displayed in everything he did. His sympathetic, resonant voice was under good control and throughout he showed himself a devotee of the real spirit of song and did not resort to vocal tricks or appeal to popular sentimentality. He was greeted by a good sized audience, which was deeply attentive and in every way showed its delight in the work done.

Charles Albert Baker was at the piano.

Lenora Sparkes and Leopold Godowsky

Anna Fitzu and Leopold Godowsky were the musical magnets which attracted a large and enthusiastic audience to Carnegie Hall on Monday evening, March 18, the occasion being the ninety-sixth meeting and concert of the Humanitarian Cult, Mischa Appelbaum, founder. Nor was there ought to disappoint in the splendid art of Mr. Godowsky, whose programed numbers were a Chopin group, nocturne, two waltzes, berceuse and the polonaise in A flat, Blumenfeld's etude for the left hand alone, the Liszt arrangement of Mendelssohn's "On Wings of Song," the humoresque from his own "Miniatures" and the Liszt polonaise in E major. Of course, he was obliged to play encores, for his audience was quick to appreciate the great musician who has won the plaudits of music lovers everywhere. Especially enjoyed was his own composition, which his auditors would fain have had him repeat, but were forced to be content with repeated bowing.

Because of the doctor's orders Miss Fitzu was unable to sing, although she was present in one of the boxes. In her place appeared Lenora Sparkes, soprano of the Metropolitan Opera Company, who scored a very genuine success. In addition to two operatic arias, one of which was Musetta's waltz song from "La Bohème," Miss Sparkes gave marked pleasure in Ronald's "Down in the Forest,"

Huntington Woodman's "A Birthday," "Annie Laurie," "Little Grey Home in the West," "Dawn." Again and again she was recalled, and even after she had responded most graciously with encores, her audience was loath to have her depart. One of the finest things she did was "Dawn," and her audience made it manifest that her return was an event much to be desired. Willy Tyroler played excellent accompaniments for the singer.

Florence Nelson and David Hochstein, March 26

Florence Nelson, soprano, and Serg. David Hochstein, violinist, will give a joint concert for the benefit of the New York Sun Tobacco Fund in the Assembly Room at the Waldorf-Astoria, New York, at 8.15 o'clock, Tuesday evening, March 26. Miss Nelson's selections, which will be given in costume, will include a group of songs of the British Isles, a group called "The Child's Day in Song" and a final group of songs by American composers. Sergeant Hochstein will play selections from Schubert, Bach, Couperin, Tschai-kowsky, Glazounoff, Dvorák and Wieniawski.

ALMA PETERSON



An
American
Singer who's
repeated suc-
cesses with the
Chicago Opera Com-
pany mark her for a
most promising concert
career.

Concertizing Next Season Under

WINTON & LIVINGSTON, INC.
AEOLIAN HALL, NEW YORK

Claudia Muzio's Latest Triumph

As Fiora in "L'Amore dei Tre Re" at the Metropolitan Opera House, March 15, 1918

New York Tribune, March 15, 1918:

Miss Muzio was a beautiful figure as Fiora, and she sang the music with passion and yet with restraint.

New York Sun, March 15, 1918:

Of Miss Muzio it can be said that she showed last night an excellent understanding of the role's possibilities.

The Evening Mail, March 15, 1918:

Claudia Muzio sings the music well and her acting is always intelligent.

Globe and Commercial Advertiser, March 15, 1918.

Miss Muzio appeared as the ill-starred heroine for the first time in this country. She sang the part with much tonal beauty.

The Evening Sun, March 15, 1918:

Miss Muzio is regal, passionate, a woman magnificently torn between two brave resolves instead of sinking helpless with their weight. Her Fiora scorned your tears and gained unwilling admiration in its place. It was a conception heroic, almost symbolic. As for her singing, it was usually good.



New York Herald, March 15, 1918:

Miss Muzio always is interesting and individual. Her impersonation was different from that of Miss Bori, suggesting a more mature and more passionate heroine.

The Evening World, March 15, 1918:

By all the canons of Art, it should be of Claudia Muzio's Fiora one should write first, but there are reasons why comment upon her must wait. Enrico Caruso, for the first time anywhere, was singing Avito. Now as to Miss Muzio's Fiora. She created the part in Italy. It seems something like an abnegation of faith to say that in some respects she was better even than that dear sprite Lucrezia Bori, now unfortunately lost to us, who created the part here. In the singing and in the acting that discloses the great passion that possesses and impels her, Miss Muzio is superb. The night added another to her several triumphs.

New York Times, March 15 1918:

Miss Muzio, who sang her music well, was in striking contrast to the fragile and flower-like Fiora known hitherto. She rather was the dominating personality that Sem Benelli's poem equally justifies, a woman burning with hate for her country's conquerors, spurning the forced marriage with a royal invader's son, and answering the call of her old love and her own people.

Management: Haensel & Jones

Aeolian Hall, New York City

FLORENCE MACBETH SAYS NEED OF MUSIC SHOULD BE CULTIVATED IN PUBLIC SCHOOLS

Believes That the Children Can Be Taught to Appreciate the Best in Music During Their School Years—Moving Pictures Should Not Be Allowed to Bar All Other Educational Pursuits—The Part Marie Tempest and Mme. Melba Played in the American Singer's Life—Her European Career

The Christadora House, a little New York music school settlement over on the lower East Side, receives two visits a year from Florence Macbeth, who counts the children there among the most intelligent appreciators of music. In a recent chat with a *MUSICAL COURIER* representative, the singer said:

"Why, do you know, it is surprising how thoroughly those little tots enjoy the most modern French songs. The first time I went there to sing, the woman in charge told me that I could give them one of my most difficult programs, because they understood all kinds of music. You may believe that I could not imagine it at first. After I had finished the songs, and they began to request for repetitions of the Russian and French numbers, I knew her statement to be correct. Of the English group, John Pringle Scott's 'The Wind's in the South Today' received great favor, and one little voice piped out, 'Miss Macbeth, please sing 'Heigh Ho.' When I returned six months later, I was still further amazed when they asked me to sing some of the songs that had been on my previous program.

Music in the Schools

"All of this leads up to a thing in which I am keenly interested. I believe that the great need for music in this country can be met only through the children. That is, to develop fuller appreciation of what is the best in music, one must start with the school children. In several cities in Minnesota—I speak of that State because I have covered it so thoroughly in my concert tours—they arrange special series of recitals by artists, which are given in the public schools. I know I sang at one in Duluth before an audience of 3,500 children, and the thing that made the greatest impression with the little tots was the doll song from 'Tales of Hoffman,' which I gave in costume.

Children Liked Doll Song

"After the concert I was asked to stand on a chair, and the children were allowed to walk all around and examine me. Many slyly touched my dress with their fingers or poked my side to see if I were really alive. I never moved an eyelash until one little Jewish boy planted himself in front of me and putting his head on one side, winked his eye knowingly at me. I immediately returned the 'high sign,' which brought this ejaculation, 'Ah, you ain't really a doll. You're a girl.'"

"But," interrupted the writer, "do you think that the New York children will take any interest in music in the schools? That is, taking for granted the fact that it is to be given more time?"

"Yes, I do," Miss Macbeth replied, "provided it is presented in an attractive manner. The matter in a measure rests with the parents. It is surprising to me how little girls are allowed to parade the streets and frequent the moving pictures when they should be devoting that time to more wholesome activities."

"I have seen many a picture," volunteered Mrs. Macbeth, who was present, "that I thought was all right for the grown ups, but not for impressionable minds. I don't think that the average mother realizes some things that the children are shown on the screen."

Movies Should Not Bar Other Things

"That is true, mother," commented Miss Macbeth, "but some of the movies are all right. You see, what I mean is that music might be brought to take the place of the movies to a certain extent. I do not think that it is wise to allow them to bar all other educational pursuits."

"Then you believe that the earlier the child begins to hear good music the better?" asked the writer.

"Decidedly. One is never too young to gain helpful impressions. I remember when I was little over two years of age that I fully made up my mind that I should go on the stage after having seen Marie Tempest, the actress. I don't mean to say that I remembered her exactly, but that she made a lasting impression, to the extent that I used to practice acting before the mirror."

"What about your singing? Didn't you want to become a singer?"

"Florence was always singing," said her mother; "as far back as I can think, she could carry any tune."

The writer then learned that the young singer's talent was inherited, as her mother used to play the organ at the church in the home town and Miss Macbeth's grandparents were both well known singers. Mrs. Macbeth told the *MUSICAL COURIER* representative that she had the happiest recollections of her mother and father singing in the evenings together.

"All that atmosphere was lovely," said Miss Macbeth. "Then, too, my mother took me to every good concert given in Mankato, our home town, and those in the cities nearby. I remember when I was about eight or so I heard Melba for the first time. A friend, knowing how crazy I was over her, arranged to have me meet the famous singer.

Admired Melba

"The time came, and Mme. Melba was taken ill and could see no one. I cried for two days afterward. I did not meet her, either, until some years after, when I was filling my first season with the Chicago Opera Association. Then I told her how she had made me shed those childish tears.

"Strangely enough, the second time I got a glimpse of Miss Tempest was at Lucile's establishment in London. I

was having a fitting of the gown for my operatic debut in Holland, and she stopped to admire it. Finally my manager, Mr. Mayer, knowing the story, told Miss Tempest, who was an old friend. A meeting was arranged, and she confessed to me that she had been a mascot to several people."

European Career

Miss Macbeth's career is full of interest. She studied for two years with her present teacher, Yeatman Griffith, before going to Europe. Just four years after she began her studies, in 1912, she made her debut in Scheveningen, The Hague, Holland, with the Lamoureux Orchestra, of Paris. The next year she made her operatic debut as Gilda in "Rigoletto," at the Grand Ducal Theatre at Darmstadt, Germany. Next she went to Braunschweig as soloist with the Court Orchestra, followed by an appearance at the opera as Rosina in "The Barber of Seville." Before leaving for England, she also appeared in Dresden with the Philharmonic Orchestra, and sang the role of Olympia in the "Tales of Hoffman."

In the same year Miss Macbeth made a most brilliant entry into London, at Queen's Hall, with the London Symphony Orchestra. Her many appearances included one at Manchester with Casals, Carreño and Sammarco. Upon coming to America, she was engaged by the Chicago Opera Association to sing such leading roles as in "Rigoletto," "La Sonnambula," "Tales of Hoffman" and "Lucia." She was also a guest with the Century Opera Company. During her stay in Germany the singer met Richard Strauss, and sang his cavatina from "Ariadne on Naxos," instead of Frieda Hempel, who was ill. He was so delighted

with the American girl's beautiful work that he told her that he would do all he could to help her career, providing she decided to remain in that country.

Municipal Opera Houses

"While I am very pro-Ally, I must admit that the German people were most kind to me. Before my operatic debut, I was spared no end of rehearsals and the director himself seemed to take as much interest in my debut as my family did.

"The only way to obtain the advancement of the American singer in this country is through the establishment of municipal opera houses," said Miss Macbeth in closing. "It is like a chain. First the people are needed to support such an institution, then the American composers will receive the courage to write operas. The combination of the two will enable the native singer to gain her proper experience in her own country. The way to begin this work is to cultivate an appreciation for music in all the public schools. The European children are nourished on music! That is why their appreciation is greater."

Oratorio Society to Give Bach's

"St. Matthew Passion," March 28

On the evening of Holy Thursday, March 28, the Bach "St. Matthew Passion" will be given by the Oratorio Society of New York at Carnegie Hall. The part of Jesus will be sung by Reinald Werrenrath, and Peter and Pontius Pilate by Mr. Tittman. The soprano and alto roles are to be taken by Mrs. Weidler and Merle Alcock, respectively. The 250 members of the society will sing the big double choruses and the chorals, augmented by a children's chorus trained by Mr. Neidlinger, and the orchestra will be from the New York Symphony Society.

The Strand Theatre Orchestra

At the Strand Theatre, New York, the week of March 11, the Strand Symphony Orchestra, under Conductor Oscar Spireescu, played the first "Peer Gynt" suite and Wagner's "Rienzi."

The orchestra has improved steadily each week since Spireescu assumed its direction, and its playing is now of the first order. In "Ase's Death" and "Anitra's Dance" from the "Peer Gynt" suite the strings played with special beauty and Conductor Spireescu very tactfully called upon his men to arise and acknowledge the applause with him.



© Hixon-Connelly, Kansas City, Mo.

FLORENCE MACBETH,

Soprano, who achieved remarkable success at her New York recital, which took place on Saturday afternoon, March 16, at Aeolian Hall.

ROSALIE MILLER BELIEVES IN THE NEW SONG

Rosalie Miller, a young singer, who returned to New York at the outbreak of the war in Europe, at once turned her attention to recital work, although her ultimate ambition is the operatic field, for which she was preparing and was receiving practical experience therein, when it became necessary for her to return. *MUSICAL COURIER* readers already are familiar with the fact that Miss Miller was not always a singer. She started her career at the age of seven years, as a violinist, as other famous singers here-

"How do you go about selecting these unusual songs?" asked the writer.

"Many times by looking up to see if violin writers have written songs; in this way, I have been able to find some very good ones. I often feel," Miss Miller confesses, "that we do not look at singing today from the right angle. Both the public and musician, I find, often fail to discriminate beautiful singing from mere sound, and it seems to me that there is often too severe a spirit of criticism in the audience and among students. A recital should be approached with the spirit of reverence, one should look for the good and see the good. To be sure, the bad singing is to be condemned, but there is a great deal of good, and too much emphasis may not be placed upon that. A song recital is a dignified event, and the recital given frequently caters too much to the popular taste, in giving merely tunes, as you and every musician knows. A song means much more than the words and notes. The writer has a definite idea of the collection of words and melodies and these should be the program giver's serious purpose to fulfil and the public's to recognize. A student with high ideals and standards does not go to song recitals to tear down, but to find inspiration.

Miss Miller believes in the new song, that is, the rarely heard song, because as she says "that it has not been heard is no reason why it should not be good." She is a lover of melodies, of the melodic line in song, and as she expresses it, "I try to get songs with a beginning and an end. You will find," she continued, thoughtfully, "that if the song is well written the composer's accents fit the rhythm of the tune."

In speaking of singing songs in the original, Miss Miller is convinced that most of them lose in the translation, and for this reason she has added to her repertoire of French, Italian, German and English songs, some in Russian, and the rapidity which she showed in her quick grasp of this language indicates another talent, that of the linguist. It may not be inopportune to add also that Rosalie Miller has a very attractive personality, and wonderful success is assured her, no matter which particular one of her gifts she should choose to specialize. As a serious student and thinker she is bound to succeed.

Miss Miller was leaving within a short time for St. Louis, where she was to fill engagements as soloist with the St. Louis Symphony Orchestra, under Max Zach's direction, and, therefore, she had little time to discuss some of the results of her observations of the New York recital.

M. E. S.

Sada Cowen Appears for Y. W. H. A.

Sada Cowen, pianist, appeared recently in a recital of the Y. W. H. A. concert series, New York City. Her numbers were taken from Rubinstein, Mendelssohn and Liszt.



ROSALIE MILLER

before have done, and so marked were her musicianship and talent in that field that she played in many of the best ensembles in Europe. However, it was Rosalie Miller's unusual program, chosen with discrimination and taste, at her last recital, that caused the writer to turn to this selection of songs.

Sidney Silber's Red Cross Work

Sidney Silber is devoting a great deal of his time for the benefit of the Red Cross. His recent recital in Lincoln, Neb., was followed with an appearance in Wayne, Neb. On March 24 he makes another appearance for the same cause in Norfolk, Neb. Kearney has asked that he donate his services, and April 7 has been set for this purpose. Other recitals will follow. Concerning his appearance in Wayne one of the papers said: "Sidney Silber is a pianist of remarkable power with a fluency of technic and an unusual sense of tone color. His playing is unusually brilliant, sure and expressive, and at all times showed him to be a master of the piano. He is an artist one would hear and re-hear with an ever-increasing pleasure. Few pianists are capable of interpreting their program with the unaffected but inspired sentiment of Mr. Silber, who seems to have entirely caught the spirit of the composers and carries his audience right with him. He is truly a great pianist."

Mr. Silber will give a recital as the closing number on the program of the Nebraska Music Teachers' Association, which meets in Omaha April 1, 2 and 3.

Clara Clemens in Boston and New York

On Saturday afternoon, March 23, Clara Clemens, mezzo-soprano, will give a recital in Jordan Hall, Boston. The next Monday evening, March 25, she will present the following program at Aeolian Hall, New York, assisted by Ossip Gabrilowitch at the piano:

"O cessate di piangermi," Scarlatti; "Un certo non so che," Vivaldi; "Interno all' idol mio," Cesti; "Chi vuol comprar," Jommelle; "Air d'Oriane," Lully; "Ariette," Duny; "Esconto d'Jeanuette," Dalayrac; "Dans le printemps de mes années," Garat; "Danza, danza," Durante; "Romance," Tchaikowsky; "Parasha's Dance," Moussorgsky; "An Idiot's Love Song," Moussorgsky; "The New Day," Gabrilowitch; old Scotch songs, arranged by Helen Hopekirk; "Ye Banks and Braes," "My Love She's but a Lassie Yet," "I'm Wearin' Awa'," and "Oh, Charlie Is My Darling."

Rubinstein Club Notes

The only New York song recital of Rosa Raisa, soprano of the Chicago Opera Association, will be given at Carnegie Hall on Tuesday afternoon, April 2, as an Easter matinee of the Rubinstein Club, Mrs. William Rogers Chapman, president. The members will have seats on the stage, and women composers, artists and those prominent in philanthropic as well as musical work in the metropolis will be invited guests.

Plans for the fifteenth annual white breakfast, to be held on May 4 in the ballroom of the Waldorf-Astoria, are under way for an elaborate Red, White and Blue patriotic rally. For the first time, gentlemen will be invited as guests at the tables. The speeches, music and menu will all be appropriate to war times. The program will close with a song recital by Lucy Gates.

"Has never been surpassed on the stage of the Metropolitan"

CLARENCE WHITEHILL

Leading French Baritone Metropolitan Opera Company

In Three of His Important Operatic Roles of 1917-1918

AS ATHANAEUS IN "THAIS"

"Impersonation irresistible."
"Sings admirably in tone and style."
"Most noteworthy part of the performance."
"The honor of the performance fell to Clarence Whitehill."

AS MEPHISTOPHELES IN "FAUST"

"Impersonation most interesting New York has seen in many years."
"An imposing, incisive, polished Mephisto."
"Placed Mr. Whitehill on a plane with the great acting singers of the Metropolitan tradition."

AS LANDGRAVE LUDWIG IN "ST. ELIZABETH"

"A treat to hear."
"A figure of splendid dignity and poetic fervor."

FAUST

Dramatically Mr. Whitehill's impersonation was the most interesting one New York has seen in many years. It was no conventional operatic impersonation, but a figure aristocratic, intellectual, sinister, quite transcending the limits set by Gounod and becoming a character such as Goethe himself intended. It placed Mr. Whitehill on a plane with the great acting singers of the Metropolitan tradition.—*New York Tribune*.

Clarence Whitehill made a new Mephisto, an imposing, incisive, polished Mephisto, sung in the authentic style and with trenchant diction. Whitehill, citizen of our glorious republic, eager salutations and heartfelt thanks!—*New York Globe*.

No approximation of his management of the role comes to mind at this moment. He presents a devil of distinctly worldly manners and emotional attributes. The superior detachment and always sardonic humor of popular conception and stage convention gives place with Whitehill to alternating moods of majesty, force and a common sort of good nature. This devil laughs with, as well as at, men.—*Philadelphia North American*.

ST. ELIZABETH

Clarence Whitehill can sing English. His diction, in his native tongue, was as perfect, as crisp, clear and powerful, as in other languages when he sang German at Baireuth, French at the Opera Comique, or Italian that won Gatti's homage in New York.—*New York Times*.

The enunciation of the principals was strikingly good last evening, particularly that of Mr. Whitehill.—*New York Evening Mail*.

There were sterling qualities in the Ludwig of Clarence Whitehill . . . and was admirable in the crusade episode.—*New York World*.

Mr. Whitehill's performance of Ludwig was a worthy mate, a figure of splendid dignity and poetic fervor. He, too, sang the music finely and with excellent diction.—*New York Tribune*.

Clarence Whitehill as Ludwig, for the clarity of his enunciation no less than for the nobility of his singing, was a treat to hear.—*New York Evening World*.

THAIS

Mr. Whitehill's Athanael, sung and acted here for the first time, gratified those of his auditors who are well aware of his capacities. Next to Maurice Renaud, we can imagine no opera baritone who could have sung and played the role of the Cenobite as did Whitehill yesterday. His singing had nuance, the proper feeling in every phrase and the religious forbearance which no one else, save Renaud, has made so real. But more than Whitehill's resonant tones, his admirable diction, was his musical intelligence. Dramatically, the baritone touched the loftiest heights, and never once did he overdo or make a move that offended.—*New York World*.

Clarence Whitehill gave a remarkable impersonation, an impersonation worthy of a place beside that of Maurice Renaud's. It was not as suave a conception as that of the French baritone, but it was one of great power and extraordinary spirituality. In figure, in facial expression, it depicted poignantly the suffering soul of the monk. Mr. Whitehill's diction, in addition, has never been surpassed on the stage of the Metropolitan.—*New York Tribune*.

The honor of the performance fell to Clarence Whitehill as Athanael. The absorbing impersonation of Athanael by that distinguished French artist, Maurice Renaud, is a cherished memory, but Mr. Whitehill's, conceived on more virile lines, also was admirable, and he sang with power and with eloquence.—*New York Evening World*.

The most noteworthy part of the performance was the first appearance here of Clarence Whitehill as Athanael. He sang with fine effect and gave the character a spiritual quality which it usually lacks. His enunciation also was admirable.—*New York Herald*.

Clarence Whitehill was an excellent Athanael. His conception of the part emphasized not the asceticism of the monk, but the irresistible force of the man. He overcame Thais by an almost savage virility. And he sang his music admirably, both in quality of tone and in style.—*New York Sun*.

Concert, Recital, Oratorio and Festival Engagements for Spring 1918—Now Booking.

Management: WOLFSOHN MUSICAL BUREAU - - - 1 West 34th Street, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published Every Thursday by the
MUSICAL COURIER COMPANY
(Incorporated)

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York
Telephone to all Departments: 4293, 4293, 4294, Murray Hill
Cable address: Peguajar, New York

Member of Merchants' Association of New York,
The Fifth Avenue Association of New York,
Music Industries Chamber of Commerce,
The New York Rotary Club.

NEW YORK THURSDAY, MARCH 21, 1918 No. 1982

LEONARD LIEBLING - - - - - EDITOR-IN-CHIEF
H. O. ORGOOD } - - - - - ASSOCIATE EDITORS
WILLIAM GEPPERT }
CLARENCE LUCAS }
V. H. STRICKLAND - - - - - MANAGING EDITOR
RENE DEVRIES - - - - - GENERAL REPRESENTATIVE
J. ALBERT RIKER - - - - - EASTERN TRAV. REPRESENTATIVE
ALVIN L. SCHMOEGER - - - - - GENERAL MANAGER

OFFICES

CHICAGO HEADQUARTERS—JANETTE COX, 610 to 625 Orchestra Building, Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND—JACK COLLE, 31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone, Back Bay 5554.

PACIFIC COAST REPRESENTATIVE—FRANK PATTERSON, Blanchard Hall, Los Angeles, Cal., and 2644 Green St., San Francisco, Cal.

EUROPEAN REPRESENTATIVE—ARTHUR M. ABELL. Present address: New York office.

For the names and addresses of other offices, correspondents and representatives apply at main office.

SUBSCRIPTIONS: Domestic, Five Dollars, Canadian, Six Dollars, Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Co., Eastern Distributing Agents.

Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Again it was Muck ado about nothing.

Johann Sebastian Bach was born two hundred and thirty-three years ago today, on March 21, 1685.

Swiss papers state that the deficit at the Imperial Opera House in Vienna last season amounted to 4,000,000 crowns, approximately \$800,000.

Even if the United States doesn't produce a Beethoven it has at least put forth a Browning gun and its music soon will be heard in Europe.

The Pittsburgh Gazette-Times, says: "How the Kaiser must envy Mme. Galli-Curci. She has captured the leading cities of the United States."

Mayor Hylan to Police Commissioner Enright: "I hope that the persons who attend the Metropolitan Opera House do not have their morals corrupted." They never will if they confine their attention strictly to the musical and histrionic doings on the stage.

Notwithstanding the war and the scarcity of paper in Italy, a new operatic paper has come into the field, its first issue being dated January 31, 1918. It is called "Corriere di Milano," and the responsible director is Egisto Tromben. It is the official organ of Giuseppe Lusardi's agency.

Albert Reiss, formerly German buffo-tenor at the Metropolitan Opera, has resigned as president of the American Society of Singers, of which he was founder, not from political reasons, but because he differed from the policy of the board of directors. On whatever grounds the resignation was based, it is a good thing that Mr. Reiss has parted company with the society at this time. There is no question of his loyalty to America or of his interest in American music and singers; but it is much better at the present moment to have the American Society of Singers headed by some one with a distinctly American name and a line of American ancestry. Mr. Reiss was interned in France as an enemy alien at

the beginning of the war and, though he had lived here and made his living here for years past, only received his final papers after he was released by France and allowed to return to this country.

Another Galli-Curci recital at the Hippodrome, another overflowing audience, another series of tumultuous ovations for the singer—that tells the tale of the season's last appearance here of the singer who raised herself by her great gifts and power of personality from practical obscurity to the position of a true queen of song.

Rudolph Ganz was booked to appear in Detroit with the New York Philharmonic Orchestra. The Philharmonic could not get there so Mr. Ganz played an entire recital and the local manager sent the following wire to Charles L. Wagner, the pianist's impresario: "Ganz success last night overwhelming. Have reengaged him for next year. Make no other Detroit dates for him."

The directors of the Brooklyn Institute are already considering the question of an orchestra for their annual symphony season in place of the Boston Orchestra. It is understood that the Philadelphia Orchestra is likely to be engaged, though a certain faction favors securing the Chicago Orchestra if the economic question can be satisfactorily solved. A series of concerts by either one of these splendid organizations would be a decidedly welcome addition to the musical life of the metropolis.

Let us carol as usual this Easter, turn a determined face to the enemy, build ships and airplanes, mobilize and train men and stand behind our government with money, strength, high moral purpose and the unalterable resolve to win. If we keep to this line of action there is no reason why our Easter carols should not sound as glad some and elevated as in the days before the world's war had raised its horrid hydra head and spat poison into the hopes and happiness of mankind.

There is a white haired lady of seventy-six years who genuinely loves music. She proves it by coming down from her home in Norwalk, Conn., every once in a while just to hear a performance at the Metropolitan Opera. Last Saturday, for instance, she came to New York in the morning, heard "Le Prophète" in the afternoon, had dinner, and then went back for "The Barber of Seville" in the evening. That makes pretty near seven hours of opera in one day. After "The Barber" had finished his jokes, she took the midnight train home, finally getting to rest about half-past two Sunday morning. The name of this enthusiast is not, by the way, entirely unknown to fame. It is Annie Louise Cary-Robinson.

New York soon is going to have more performances of the Verdi "Requiem" with ten days than it has had in almost as many years past. On Good Friday afternoon there will be a performance at the Metropolitan Opera House. Soloists, Claudia Muzio, Sophie Braslau, Giovanni Martinelli and Jose Mardones, with Giulio Setti, the Metropolitan chorusmaster, conducting. The work will be repeated on Sunday evening, April 7. In the meantime, between the two Metropolitan performances, the New Choral Society will present the work at Carnegie Hall on the evening of April 4, under the direction of Louis Koemmenich. The soloists will be Marcella Craft, Alma Beck, Arthur Hackett and Arthur Middleton.

Petrograd reports the death of Wassili Safonoff, the conductor. His rumored passing brings back to New Yorkers recollections of the stocky, energetic Russian, who conquered music lovers with his vivid readings of the "Pathétique" symphony and other highly colored modern scores. It is no exaggeration to say that he secured his long Philharmonic Society engagement here because of his initial success with Tchaikowsky's picturesque opus, and more particularly, through his propulsive reading of the march movement, in which he never failed to achieve a dynamic and temperamental climax that roused the hearers to a high pitch of excitement and enthusiasm. Safonoff never used a baton and he presented a notable picture as he stood before his orchestra, his leonine head well back, his strong arms waving commandingly, and his balled fists shooting out to give the cues to his players. It is only just to add that Safonoff was not merely a sensationalist but an excellent musician who knew the symphonic literature, but his rather formal and seemingly unresponsive expositions of the classics

always gave rise to the supposition that his choice, intellectually and emotionally, inclined to a school of music where expression was of a more unrestrained and surface kind. Safonoff, a highly cultured gentleman of ingratiating personality, was popular and held a highly esteemed place in New York musical circles during his residence here.

Katharine Evans von Klenner's patriotic Americanism was again demonstrated at the Italian Benefit for War Sufferers, Waldorf-Astoria hotel, March 14, when, under the auspices of the National Opera Club of America, a fine audience gathered to hear a musical and literary program. The club's slogan: "National Opera in America" has become almost "National Opera for War Relief," so pronounced has been the activity in the various helpful channels under her direction. A French benefit (\$500, sent the Government for cantonment buildings) and now this Italian benefit, amounting to \$1,000 in gold, have been some of the achievements of Mme. von Klenner and the society which she founded, the National Opera Club of America. This association is different in its nature from the other musical clubs of New York city, for its aim is purely educational, and it seeks to instruct and enlighten audiences for the purpose of creating a larger attendance at the concert and operatic performances in the metropolis and elsewhere. In this respect the National Opera Club of America is unique, and its work is of large ethical importance.

The coming Saturday afternoon recital of Professor Auer, who is over seventy years old, reminds one that he is not the first fiddler who has retained his concert ambition and skill beyond the age at which most of the virtuoso wielders of the bow usually are finished forever with public appearances. Joseph Joachim and Sarasate were other striking instances of venerable artists who possessed remarkable gifts as performers until almost the day of their death. Spohr played until his seventy-fourth year, when he broke his arm and retired from solo work. Camille Sivori lived to an advanced age and seemed never to lose any of his facile technic and sweetness of tone. Viotti, at seventy, was very active musically. So was Lady Hallé. Vieuxtemps, owing to physical causes, abandoned concert activity when he was fifty-three. Wieniawski came to an untimely and poverty stricken end at the age of forty-five. Paganini lived to be fifty-eight. Corelli, founder of the legitimate school of violin playing, survived only until his sixtieth year. Wilhelmj and David did not quite reach seventy. Of the living famous violinists the oldest, aside from Auer, are Hugo Heermann, Sevcik, Hubay, Ysaye, Marsick, Saurat.

This week marks the closing of the New York Philharmonic season. The orchestra is sixty-seven years old, has given about 1,250 concerts during that time, and now plays in New York alone to about 150,000 music lovers annually. The influence and importance of such a tonal activity in a community like ours cannot be overestimated. While the Pulitzer bequest lessened considerably the yearly deficit of the organization, it continues to run behind between \$40,000 and \$60,000 each winter, and a comparatively few wealthy symphonic supporters furnish this sum. The Philharmonic is out with an appeal for more general distribution of this deficit fund and asks wide public support on the ground that it is not fair to allow a limited number of donors, no matter how willing, to bear the entire burden themselves. The entire Philharmonic Society, including officers, directors and playing musicians, is 100 per cent. American, every man being either an American citizen or having taken out naturalization papers. Henry T. Finck (in the Evening Post of March 16) reports that Prof. Leopold Auer, himself a conductor of distinction and experience, visited the Philharmonic Beethoven-Wagner-Liszt concert here last week and "was deeply impressed by the excellence of the orchestra and its playing under Stransky. In conversation with the writer of these lines two days later he expressed his delight particularly with the woodwind of the Philharmonic—the flutes, oboes, clarinets and bassoons, declaring that, with one exception—the Paris Conservatoire Orchestra—he had never heard a woodwind choir so agreeable in tone and perfect in intonation.

"He did not know that another great musician from Russia, Anton Rubinstein, as long ago as 1873, in a letter to William Steinway, referred to the same Parisian orchestra as the only one in Europe which played so perfectly as New York's leading orchestra. 'Little did I dream,' he said, 'to find here the greatest and finest orchestra in the wide world.'"

AN OLDER INDIAN OPERA

In view of the forthcoming production of Cadman's "Shanewis" at the Metropolitan Opera (Saturday afternoon, March 23) the *MUSICAL COURIER* presents herewith a letter written to Henry Waller by General Nelson A. Miles, who later became commander-in-chief of the American army. The communication is dated February 20, 1893—twenty-five years ago—and was sent to Mr. Waller just after his Indian opera "Ogalalla" was produced in Chicago by The Bostonians. It had hearings also in New York and elsewhere. This is the Miles letter:

HEADQUARTERS DEPARTMENT OF THE MISSOURI
Chicago, Ill., February 20, 1893.

MY DEAR MR. WALLER:

I have heard so many complimentary remarks concerning your music in the Ogalalla opera, and the Sunday papers of yesterday speak of it as a great success, that I have been thinking how I could obtain for you the Indian music. Of course you understand that it is different from either the European, Asiatic or African, and I have concluded that the only way to obtain and preserve it is for a musical genius like yourself is to go as the artist Catlin did, where you can witness the ceremonies and listen to the music, and thus catch the sentiment and spirit of the melodies. Anything that you might obtain otherwise or from other musicians would not be satisfactory to you.

The Ogalallas surrendered to me in the winter of 1876 and 1877. Their head warriors remained as hostages in our camp on the Yellowstone, while the remainder of the camp went down and surrendered at the Red Cloud Agency in Nebraska.

I can give you letters of introduction to their agent, and, in fact, to some of the principal chiefs. Their camps are about thirty or forty miles from the Fremont, Elkhorn and Missouri Valley Railroad in South Dakota. I can also give you letters to officers who have charge of the Indian companies that will enable you to visit any of the tribes of the great Sioux or Dacotah nation. The tribes are the Ogalallas, Minnecongeaus, Brules, San-Arcs, Uncapapas and Yanktonias, numbering in all some forty thousand people. I can also give you letters to officers serving in the Indian Territory with the Cheyenne and Arapahoes, Kiowas and Comanches. These Indians are but a short distance from the railroad and some of the officers have recently translated the sacred music and incantations to the Messiah.

I am sure you would be interested in their music, as it is full of pathos, sentiment and romance; some of it is wild, weird and plaintive and can be compared to the cry of wild animals, the songs of birds, the murmuring of the winds through the forests, the rustling of waving grass and the murmur of waters; while other portions of it bring out the fierce, savage ferocity of a barbarian, and I believe you can reproduce this with most excellent effect with good artists and a strong orchestra and chorus.

The Indian character in his native condition is fast disappearing, but you could, if you desire, have an opportunity of seeing them in their native costume and listen to their native music entirely unmixed with any foreign influences.

The journey to the Ogalalla camp or to the camps in the Indian Territory would not require more than thirty or forty hours from Chicago.

You will find Colonel Dodge's book entitled "Our Wild Indians," published by A. D. Worthington & Co., Hartford, Conn., quite interesting. He has a chapter on Indian music and musicians, musical instruments, poetry and songs, but the written music does not appear to be well done and does not sound as they sing it. Scout Amos Chapman, mentioned on pages 629 and 631, is still living in the Indian Territory.

If you desire to go, you can take any one with you, either gentlemen or ladies, and I will give you a safe escort anywhere in my command, and you can visit any of the places that I have mentioned with but very little trouble.

Please remember me kindly to Mrs. Siddons.

I remain, very truly yours,

(Signed) NELSON A. MILES,
U. S. A.

It is rare to find a typical army man who has a correct sense for musical values, and perhaps the late General Miles was helped in that regard by his wife, who was an excellent pianist and keen judge of tonal standards. A peculiar coincidence lies in the fact that he advised Mr. Waller to employ the system followed by Charles Wakefield Cadman, of going to the fountain head of Indian music in order to assimilate and understand and feel it properly. Cadman lived among the Indians for a number of summers. As nearly as memory aids the present writer, the Waller opera, "Ogalalla," like "Shanewis," dealt with a romance that threw into conflict the intrinsic and psychological differences between the white and the red races.

The industrious critic of the New York Times has figured out that at the local season of the Symphony Society here this winter, that organization played Wagner more than any other composer. Next came Beethoven, then followed Mozart, Brahms, and Tchaikowsky. According to nationality the composers heard "were no fewer than eighteen from Teutonic peoples, thirteen French, seven American, six Russian, three English, and one Italian, Swiss, and Pole. The American composers' works, either new or recent, included Sowerby's overture, Boyle's symphonic fantasia, Hill's "Stevensoniana," Kolar's symphony, and songs of Damrosch, Homer, and Parker, the last a war piece

for the Red Cross. Among latter-day Europeans were Bloch, Dubois, Hubay, Leken, Mackenzie, and Strauss."

A LIND ECHO FROM THE PAST

In Sartain's Magazine for July, 1849, published at Philadelphia, there was a lithograph representing Jenny Lind, who was about to visit the United States under the management of P. T. Barnum. The picture was one that no modern singer would accept in these days of photography and photographic reproduction. We reproduce it herewith, exactly as it appeared, with no addition except the date from the cover of the magazine.

We are fortunately able to reprint a criticism of Jenny Lind's first concert in New York. It was written by the once celebrated N. P. Willis, and is dated, New York, September, 1850.

I made one of the 7,000 who formed her audience on Saturday night; and, when I noticed how the best music she gave forth during the evening was the least applauded—the Hon. Public evidently not knowing the difference between Jenny Lind's singing and Mrs. Bochs Bishop's, nor between Benedict's composition and Bellini's—I fell to musing on the secret of her charm over four thousand of those present (allowing one thousand to be appreciators of her voice and skill, and two thousand to be honest lovers of her goodness, and the remaining four thousand, who were also buyers of five dollar tickets, constituting my little problem).

I fancy the great charm of Jenny Lind, to those who think little, is that she stands before them as an angel



JENNY LIND.

From a rare old print made in Philadelphia in 1849.

in possession of a gift which is usually entrusted only to sinners. That God has not made her a wonderful singer and there left her, is the curious exception she forms to common human allotment. To give away more money in charity than any other mortal and still be the first of primas donnas. To be an irreproachably modest girl, and still be the first of primas donnas! To be humble, simple, genial, and unassuming and still be the first of primas donnas! To have begun as a beggar child, and risen to receive more adulation than any queen, and still be the first of primas donnas! To be unquestionably the most admired and distinguished woman on earth, doing the most good and exercising the most power and still be a prima donna that can be applauded and encored. It is the combination of superiorities and interests that makes the wonder—it is the concentrating of the stuff for half-a-dozen heroines in one simple girl, and that girl a candidate for applause—that so vehemently stimulates the curiosity. . . . Jenny has an imperfection—which I hasten to record. That she might turn out to be quite too perfect for human sympathy, has been the rock ahead in the navigation of popularity. "Pretend to a fault if you haven't one," says a shrewd old writer, "for, the one thing the world never forgives is perfection." There was really a gloomy probability that Jenny would turn out to be that hateful monstrosity—a woman without a fault—but the suspense is over. She cannot mount on horseback without a chair! No lady who is commonplace enough to love, and marry, and give her money to her husband, ever climbed more awkwardly into a side-saddle than Jenny Lind.

We hear very much today about propaganda from Unter den Linden, but the worst of German propaganda at its best is mild beside the Jenny Linden propaganda Barnum worked off on the American public of his day. He evidently captured N. P. Willis with it.

The book from which we quote was published by Charles Scribner in 1854. It is called: "Famous Persons and Places," by N. Parker Willis.

GABRILOWITSCH'S CONDUCTING

A "memorable musical event" is the way the Cincinnati Tribune characterizes the appearance there recently of Ossip Gabrilowitsch as guest conductor of the local orchestra. The same paper adds that it required but a few phrases of Beethoven's "Egmont" overture to convince the audience of the leader's intellectual power and emotional grasp. "His success," adds the Tribune, was "an instantaneous and overwhelming one." Mention is made also of the classical spirit maintained in the Mozart symphony (G minor) and the superb coloring and spirited conception imparted to Tchaikowsky's "Romeo and Juliet," in which Gabrilowitsch "moved his audience to a frenzy of applause." The same ovation for the director and his men followed the playing of the "Tannhäuser" overture.

The Enquirer compliments Gabrilowitsch on his dignity in mien and deportment, and then waxes enthusiastic about "the maturity of his musical art, the sincerity of his purposes and the control he exercised, not only over the forces at his command, but especially over his own emotions." The Mozart symphony impressed the Enquirer critic because of the classic loveliness, refinement, taste and care revealed in the presentation. "Poetic charm was the well spring," says the scribe, and he praises also the "healthy vitality and musical thoroughness, as well as solidity of knowledge." He alludes to the "Romeo and Juliet" reading as "a veritable joy," and points out that Gabrilowitsch succeeded, where so many fail, "in making the melodies sing their way through the orchestral texture and preserving their continuity without ever growing oversentimental, at the same time maintaining the full variety of color." The Enquirer authority, after paying tribute also to the "Egmont" and "Tannhäuser" renderings, remarks: "There was little doubt as to the success the guest conductor made with the audience. It literally rose to him and showed its appreciation in a notable demonstration. His debut may safely be set down as one of the important occasions in the musical history of Cincinnati."

In the Times Star, the Gabrilowitsch debut is referred to as "a real furore," and the deservedly rhapsodical account goes on to say: "He is a very great artist, who fairly swept his hearers off their mental balance." The critic expatiates on the "airy grace, spontaneous flow, lucid, beautifully developed line that enthralled" in the Mozart performance, and adds, "the judicious balance of the movements, their intellectual relation to each other and their rare classic perfections have seldom received a more satisfying reading. That this was no mere accident was indicated through an elimination of the conductor's score. Mr. Gabrilowitsch, a director new to this field, leads from memory, having decided those effects which he intends to produce. He is a director of poise, yet intensity; of restraint, yet without glacial evenness." According to the same account, Gabrilowitsch astounded his hearers by his musicianship, his facility in producing his desired results, his temperament, brilliancy, intensity, and "consummate orchestral command and delicate artistic understanding." He presented "superb orchestral pictures," is "a musical psychologist rather than a realist, and achieved magnificent climaxes including every orchestral color." The Times Star sums up: "Such interpretations are to the liking of Cincinnati, which applauded, cheered and recalled during the entire course of the concert."

One of the season's most telling and artistic individual operatic achievements at the Metropolitan was Claudia Muzio's performance of Fiora in the revival of "L'Amore dei tre Re" last Thursday. Aside from the vibrant freshness, elasticity and youthful quality of Mme. Muzio's voice and the rare intelligence and finish of her delivery, her rendering showed also an intensive and sympathetic study of the role allotted to Fiora in the libretto. The Muzio conception is based on the ideas of Sem Benelli, the author of "L'Amore dei tre Re," under whose guidance and coaching the distinguished soprano created the Fiora part when the work had its local première at La Scala, in Milan. It was the author's notion to present in Fiora a type truly Italian, physically temperamental, ardent, even passionate. That is why the Muzio rendering differs from some others presented in this country, some beautiful portrayals, but which accentuated a certain patrician passivity rather than the hot blooded impulsiveness demanded by Benelli and denoted plainly enough in his text and in Montemezzi music. Mme. Muzio gives the Metropolitan production the right tang because the piece centers about Fiora and that character must be vital and propulsive in order to justify the extravagant devotion of the three kings.

VARIATIONETTES

After listening to two—and only two—movements of the Elgar symphony the other day, we began to understand how Allied soldiers feel when they are gassed by the enemy.

Placards all over town announce that the Jewish Weekly News is running serially, "The Romance of Mischa Elman, by his Father." The biography of a young man like Elman is in his violin playing.

We asked a dramatic critic how he liked a certain play which was produced out of town recently. He exclaimed enthusiastically, "The manager of that piece is sure to make \$1,000,000 out of it." Sound and expressive criticism as current standards go.

We admired the way Archibaldo (Didur) choked to death Fiora (Muzio) in "L'Amore dei Tre Re" last Thursday evening at the Metropolitan. It was a gripping portrayal.

"Swiss Family Robinson."

LEONARD LIEBLING.

PARIS POLITICS AND ART

Those who know that most beautiful of opera houses, the Theatre des Champs-Élysées in Paris, will be sorry to hear it is likely to be turned into a home for that particular kind of scantily-clad and racily-joked revue which is the delight of strangers in Paris and which flourishes at its best—or worst—at the Olympia. Gabriel Astruc, in whose brain originated the idea of the theatre, who built it and gave in it a season or two of opera that attracted attention throughout the musical world, finally came to grief on the financial rocks; and since the memorable season of the Boston Opera Company there in the spring of 1914, it has been closed, unless opened occasionally for a war benefit concert or performance. Both inside and out—but particularly inside—it is one of the most beautiful of theatres. The auditorium is not too small for spectacular opera nor too large for the more intimate works to be effective, and the acoustics are excellent. In a word it is an ideal home for opera. But now a Mme. Cora Laparcie has offered to take a thirty years' lease of the house in order to present revues there, according to Le Courier Musical of Paris, and the proprietors, who have been out taxes and upkeep for several years past, are likely to come to terms with her.

Le Courier Musical comments caustically upon the matter. "This affords us a new opportunity," writes the editor, "to remark the fact that the government is absolutely indifferent to affairs which are not directly connected with politics. What! Every day there is complaint that there is no decent hall of appropriate dimensions to offer to the organizers of grand concerts or popular spectacles, or to impresarios from other countries who desire to exhibit to us the works of their compatriots; yet, instead of acquiring the Theatre des Champs-Élysées for these purposes, music hall speculators are basely allowed to install in this magnificent establishment the triumph of undressed galantries or that of absurd refrains conceived by the no less absurd revueists. It it, at one and the same time, unimaginable and indecent!"

To which, any lover of music and art, who knows the high standard which Astruc's beautiful theatre established and maintained during its comparatively brief career, can only echo: "Amen!"

FREE ADVERTISING

The matter of giving their services for benefit concerts is one which the MUSICAL COURIER can leave to the individual artist to settle with himself. This paper has always maintained that the laborer is worthy of his hire and has not understood why an artist should give his services free for a benefit concert any more than the printer who prints the tickets or programs for that concert. But today there are unusual demands to be met by all of us; and the artists who volunteers his services in any way that directly or indirectly helps along our one great object of bringing this war to a victorious close the more quickly, is doing a very fine act. Further, having volunteered or promised his services, let him do his best to carry out the implied contract. Too many artists withdraw from appearance at a benefit concert on pretexts which would

never be thought of was there a fee to be received. At one concert for the benefit of one of the most laudable of war aims, more than one third of the artists withdrew at the last moment, giving notice only on the very day of the concert, long after it was too late to change the programs; so they got all the advertising, without doing any of the work. We have personal knowledge that in the case of several of them the withdrawal was justified by a genuine case of sickness, but it is not always so. Too often the artist takes advantage of an opportunity to enjoy considerable publicity without expense to himself; and the public comes to regard the "artistic temperament" as only a synonym for doings which are distinctly unethical.

HAROLD BAUER'S ART

One of the most delightful recitals of the season was that given by Harold Bauer on Wednesday afternoon, March 13, at Aeolian Hall. The auditorium was crowded with a house full of adoring and enthusiastic listeners, and the applause they lavished on the great pianist would have turned the head of one less accustomed to such ovations than the perennially popular Harold Bauer.

He was in a most mellow musical mood, and the quality of his technic, the loveliness of his tone, and the depth and elevation (a paradox most applicable to his case) of his musicianship were in grateful evidence throughout all his performances. He gave a devoted rendering of the romantically appealing and all too rarely played Weber sonata in A flat. This is the kind of music which many modern pianists are unable to interpret with any degree of real sympathy and success.

It takes a player of Bauer's resourcefulness and intellectuality to penetrate into the spirituality of a composer like Weber and into the period that brought him forth. Of the same calibre was the Bauer reading of Schumann's "Faschingsschwank." It had all the temperamental push, all the insistence of pure melodic beauty, and all the transparency of line and form which this ingratiating and brilliant composition demand.

It is generally acknowledged that the Bauer playing of the Franck music is unsurpassed by any other pianist, and the prelude, fugue and variation of the French mystic was one of the most uplifting experiences of the afternoon. Lyric quality, a gossamer touch, extreme fineness of design in the conception, were the qualities which Bauer put into two Debussy numbers: "La Cathédrale engloutie" and "Les collines d'Anacapri."

The Chopin barcarolle, one of the towering works in the output of that composer, two Brahms morceaux and a Paganini-Liszt etude were other high water marks of the concert. The barcarolle, especially, was climaxed with compelling art, and aroused a furor of approbation.

Of course there were encores and encores, all of which met with rousing response. The entire program, and the way it was projected, constituted an artistic treat which will not soon be forgotten by those who were fortunate enough to enjoy it.

ST. PATRICK'S DAY MUSIC

M. B. H., a faithful (but unpaid) MUSICAL COURIER correspondent, is on hand with the more or less truthful assertion that he gave a St. Patrick's Day recital on March 17 with this happily selected program:

Aria, "Shamus O'Brien".....Stanford
Sung by John McCormack.

"Wearin' o' the Green,".....Orchestra.

"Green".....Debussy
Sung by Maggie Teyte.

Irish Rhapsody.....Herbert
Prelude, "Lohengreen".....Wagner

[N. B.—Crème de menthe and Green River whiskey served between numbers.]

PSYCHOLOGY

One of the charms of psychology is that the word is not pronounced the way it looks; another charm is that it does not mean exactly what most persons think it means.

Young writers love it—that is to say, they love to use the word. During the recent cold spell in New York a neighbor remarked that our water supply need not be frozen off if we got to understand the psychology of the water pipes. This is an example of raising the word to unknown depths, as a juvenile metaphorist once exclaimed.

A lady journalist told us she was giving up music

for the psychology of business. Not knowing that she had ever taken music down we complimented her on the psychology of the change.

The English word, psychology, is a compound of two Greek words: psuche, and logos, meaning soul and word—otherwise a word about the soul or mind. In modern English the word means: "the science conversant about the phenomena of the mind."

Those who wish to understand the true meaning of psychology are referred to "Psychological Monographs," Vol. XXV, No. 2, published by the Psychological Review Company, of Princeton, N. J. In that magazine is a long essay on "Correlation of Factors in Musical Talent and Training." The human mind and its ability to distinguish pitch, tone color, time sense, are explained and classified according to the results of many tests extending over several years.

The essay, or paper, has nothing to say about musical theory or in praise of music. It is simply a study of the minds of the various students at certain schools. It is practical psychology. Its physical counterpart would be a classification of the students according to their height, weight, complexion, eye color, and skull shape.

TO HELP WIN THE WAR

The New York Catholic War Fund of \$2,500,000, now in the making, is one of the most worthy of all the war charities, because it is non-sectarian and strictly American, being designed to care physically and spiritually for American soldiers and sailors only.

Every dollar given to this fund will directly help our boys "over here" and "over there," and as they are fighting for us in Europe, we should fight for them in America, seeing to it that they shall lack nothing either spiritually or materially to make them stronger in spirit to face what they must face.

The Women's Committee of the fund has appointed Eleanora de Cisneros to help interest musicians in the movement, and to that end the famous prima donna is sending out the attached appeal in the form of a letter:

As the enclosed letter will inform you, I have been asked to solicit subscriptions from the musical profession now in New York for the New York Catholic War Fund, the proceeds of which will go entirely for the comfort and service of our American soldiers and sailors in France and Italy irrespective of their religious creed.

I believe this is the first time that the musical world of New York has been asked as a unit to contribute for any American war cause, and I have every reason to feel that it will respond nobly. There is no country where musicians and singers are as generously and cordially treated as in the United States, and I know you will gladly contribute to this wonderful fund which will give recreation and consolation to the American men who are helping to fight YOUR cause and MINE. If you are an American it will be your duty of love. If you are one of our Allies, it will be a gracious token of your appreciation of America's hospitality, and I appeal to your generosity to help swell the total that we may realize an amount that the musical profession of New York may be proud of.

With my sincere gratitude,

ELEANORA DE CISNEROS.

N. B.—As it is the wish of the committee to make public announcement of gifts at the close of the campaign, they will appreciate a prompt reply.

All checks to be made payable to the order of John G. Agar, treasurer of the New York Catholic War Fund, and addressed to Mme. de Cisneros, 50 West Sixty-seventh street, New York City.

Mme. de Cisneros has been very successful in her efforts to interest musical folk in this fine and eminently necessary \$2,500,000 drive, but more contributions are needed to help make up the desired amount. In case it is not convenient to pay at once the entire amount of his or her donation, a contributor may make installment payments, April 1, May 1, June 1, and July 1, merely signing the attached blank or a card of similar content, and sending it to Mme. de Cisneros at 50 West Sixty-seventh street, New York:

Name.....
Prospective Subscriber's Name

Address.....

CARD NO. 15
Subscription obtained by
MADAME DE CISNEROS
TEAM NO.W. C.

FOR KNIGHTS OF COLUMBUS CAMP AND OVER-SEAS SERVICE, AND OTHER WAR ACTIVITIES.

\$.....
In consideration of the subscriptions of others, I promise to pay to the New York Catholic War Fund, John G. Agar, treasurer, the sum of.....Dollars. Payment in full is earnestly desired; if partial payments are more convenient, it is understood that one-fourth of the above amount will be paid April first, one-fourth May first, one-fourth June first, one-fourth July first.

Signed.....
(Please write name and address clearly.)

Parish.....
Address.....

THE BYSTANDER

On Serious Subjects—Marriage and Love of Country

The Bystander dropped in the other afternoon to see Mrs. Captain Bernard L. Smith, U. S. N. Perhaps you know her better under the name of Marguerite Sylva. She is one of those lucky artists whose husbands are only too happy to see them continue with their professional careers after marriage; and though the combination of the arrival in this world of the Misses Smith and the hindrances of the war have caused an interruption or two in her work in the last three years, those who saw her fine Carmen at the Lexington a few weeks ago, as I did, must have realized that family cares in her case have in no way detracted from her artistic ability.

The elder Miss Smith—and at that she is only two and a half—was just going out with nurse for her afternoon promenade and the Bystander quite lost his heart once more, for she most assuredly is one charming young person, with a command of French which would cause many an older student of the language to blush with envy and shame. Mamma Sylva-Smith looked very happy as she was favored by daughter with a good-bye kiss. She turned to me and smiled.

"I'm afraid I don't agree with those people who say marriage is not for an artist with a career," said she. (I think she must have been reading what Anna Fitzu said in the MUSICAL COURIER a week or two before on that very subject.)

"Well," said I. "The fact that you have been lucky and are happy only proves that you were lucky and are happy. You're probably the exception that proves the rule."

"I'm not," said she.

"I stand ready to be convinced," said I.

"Well, let's begin with Jenny Lind. Was she happily married?"

"Yes," I admitted.

"And Adelina Patti?"

"She still is," I agreed.

"And, coming to today, Amelita Galli-Curci; and Olive Fremstad; and poor, dear Teresa Carreño; and Louise Homer; and Ernestine Schumann-Heink; and Lina Cavalieri; and Geraldine Farrar; and Alma Gluck; and—"

"Enough," I interrupted. "You win."

"Oh, those are only the most prominent ones. I've hardly begun!" she exclaimed. "Why, there are—"

But there would not be room for anything else in the Bystander this week if I put in the whole list she recited. And she's quite right. Don't you think so? On the spur of the moment I couldn't think of any horrible examples to confront her with, but perhaps I shall remember them later—or you, for me.

That splendid letter of Verdi's which was reprinted in the MUSICAL COURIER two weeks ago emphasized afresh

the tremendous mentality of the man. Besides being a giant in music, he was a deep political and economic thinker. The clearness with which he, writing in 1870, as the siege of Paris was in progress, looked ahead and predicted the coming of the present war was truly amazing. And there speaks from his letter a fine spirit of patriotism and love for his native country. It recalled to me one of the pleasantest pilgrimages of my life, when I visited the great master's birthplace and the home to which he retired and where he died. I never received a more impressive object lesson of what patriotism and love of country really mean. As you approach Busseto by the steam tram which runs along beside the country road from Borgo San Donnino, the very mixed train stops at the crossroads of Roncole di Busseto, within a hundred feet of the rude farmhouse in which Verdi was born. Then it puffs along for perhaps another mile and leaves you at Busseto itself, the most somnolent of little Italian towns. You take a one-horse chaise at the station and drive down the main street of the town, stopping to buy postcards of the very plain house—one of the long row which lines the arched street without a break—in the front room of which, up one flight, with windows right on "Main Street," he composed, if memory serves right, those immortal works, "Rigoletto," "Il Trovatore" and "La Traviata," all three completed within as many years. Then you pass out of the village into the country on the other side and after a mile or so reach the Villa Verdi at St. Agata di Busseto, still within the commune where he was born. Verdi described it himself in a letter to Filippi, the leading Italian musical critic of his day.

If you will do me the honor of a visit, your capacity as a biographer will find very little room for displaying itself at St. Agata. Four walls and a roof, just enough for protection against the sun and bad weather; some dozens of trees, mostly planted by me; a pond which I shall call by the name of lake, when I have water enough to fill it. All this without any definite plan or architectural pretense; not because I do not love architecture, but because I detest every breach in the rules of harmony, and it would have been a great crime to do anything artistic on a spot where there is nothing poetical.

The villa lies, as does Busseto, in the midst of the great smiling Emilian plain, with nothing to distinguish its situation except those "dozens of trees" which are noticeable from a distance, for Verdi brought variety after variety of strange trees from far countries to embellish his little plot of ground. There may have been "nothing poetical" about it to its proprietor, though one imagines that is only a little piece of modesty.

To me, visiting it alone on a mellow, warm September afternoon, under the friendly Italian sun, it brought a realization of the true meaning of peace which nothing I had ever seen before had conveyed; and, still more, a knowledge of what real love of home means. From the roof of the villa in which he died, and which he built with the money his genius brought him, he could see, scarcely a mile away, the little town where so many of the fruits of that genius had blossomed; and, a mile further on, the tiny village where he had been born, a simple country lad, the son of poor and obscure parents.

BYRON HAGEL.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

"Saint Elizabeth" (Metropolitan)

Evening World
The rest of the cast, (except Chalmers and Easton), save for Louis d'Angelo as the Seneschal, was familiar.

Times
Louis d'Angelo (appeared) instead of Leonard as the Seneschal.

Tribune
The audience was not large.

World
The remainder of the cast was the same as on former occasions.

Herald
The cast (except Chalmers) was unchanged from previous performances.

American
The large and distinguished audience encouraged the newcomer (Chalmers).

Harold Bauer (Piano Recital)

Evening World
César Franck's prelude, fugue and variations Mr. Bauer played in rather monotonous manner.

Globe
Rarely has the peculiar quality of the great Belgian (Franck), the kind of spiritual simplicity that his exultation of mood and his complexity of utterance do not defeat, been brought out so sympathetically and so beautifully.

"Thais" (Metropolitan)

Times
She (Farrar) was in good voice.

Times
Farrar acted with animation.

Sun
She was not in her best voice.

World
Geraldine Farrar gave to the title role a heaviness of treatment it should not have had.

Flonzaley Quartet

Evening Post
In the Mozart (quartet in D major), as usual with them, they were less happy. They have not the serenity, the crystalline quality for this music, and though they played it probably better than any contemporary quartet, the ensemble was not entirely satisfactory, especially in the minuet.

American
The Debussy quartet was given with an exquisite attention to detail, but somewhat more robustly, perhaps, and at a faster pace, it seemed in the first movement, than on previous occasions.

Evening World
The Mozart quartet in D major was interpreted exquisitely, the minuet movement, perhaps, the gem of the evening.

Evening Mail
It demands such interpretation as it received last night at the hands of four artists competent to do justice to the individual parts that stand out conspicuously and to blend as in the production of the iridescent sheen that envelops the harmonic structure.

Philharmonic Society

Sun
The weakest portion (of the Ernest Bloch Symphony in C sharp minor) is the scherzo and the best, because the most reposeful in its fine beauty, is the slow movement.

Globe
Its principal interest after sixteen years is autobiographical.

World
Here (the scherzo) was the finest part of the symphony, the place wherein the musician was most truly himself.

Herald
It is one of the few moving symphonies presented here in the last decade.

War Thrift Concert

Evening Sun
The joyful committee would not commit itself to exact figures.

American
The sum of \$7,000 was raised.

Costoley Trio

Tribune
The performance is invariably imaginative and poetic.

Sun
The offering of the new organization suffered from lack of balance and from dryness of style.

Herald
The ensemble is good.

Sun
(See above)

Boston Symphony Orchestra

Sun
Dr. Muck Wins Ovation; Foes' Campaign Fails. (Head-line.)

Globe
Some ten boxes stood empty. Only four, however, remained empty throughout the concert.

Herald
Thirteen empty boxes in the first tier of boxes and forty-two empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader.

American
There were thirteen boxes vacant.

Tribune
Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Times
Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle.

American
Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra.

"L'Amore dei Tre Re" (Metropolitan)

Tribune
"L'Amore dei Tre Re" was revived last night, with . . . and Jose Mardones as Archibaldo.

Times
(The work) made a deep impression on its production here, January 2, 1914.

Sun
It is just a trifle under three years since the work was staged at this theatre.

Tribune
It is a sincere, a beautiful, a moving work, which for dramatic power surpasses anything that has come out of Italy since the death of Giuseppe Verdi.

Evening Post
(The performance) was a good deal of a bore.

Times
Mr. Didur was again very impressive as the oldest of the three kings (Archibaldo).

American
It had its American première on January 2, 1913.

American
(See above)

Sun
It was never a work to set the popular pulse throbbing.

Evening World
A thrilling performance of Italo Montemezzi's "L'Amore dei Tre Re" at the Metropolitan Opera House last night gripped a great audience as nothing else has done this season.

I SEE THAT—

Mme. Schumann-Heink will go to France to sing for the soldiers.

Guardabassi is here to interest the United States in Italy.

Edward W. Lowrey is in France with the Red Cross.

Emma Roberts advises all singers to memorize the words.

United States amusement tax for January was \$4,261,224.

Arthur M. Abell is the owner of one of the best known violin collections in the world.

Edna Gunnar Peterson closed the Kinsey series in Chicago.

Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, is in jail.

Daniel Webster is a teacher of harmony and piano playing in Davenport, Ia.

Percy Grainger played at a concert at Fort Hamilton.

Jewish writers will give a reception to Max Rosen.

San Franciscans prove they are music lovers.

Nicholas Garagusi is now concertmaster of the Russian Symphony.

Petrograd reports the death of Wassili Safonoff.

Johann Sebastian Bach was born 233 years ago today.

Ossip Gabrilowitsch will conduct three orchestral concerts in New York.

Margaret Wilson will go to France to sing for the soldiers.

Herbert Witherspoon and three of his pupils will be soloists in the Boston Symphony's performance of Bach's "St. Matthew Passion."

Pawlawa has sent for Alfred Wallenstein to join her at once in Buenos Aires.

Emil Merle Foret has returned to France to resume his duties at the Paris Opéra.

Walter Heckman says he gave up \$10,000 season to join the army.

Helen Stanley has been selected by Raoul Laparra for the première of his song cycle, "A Journey through Spain."

"The only way to obtain the advancement of the American singer in this country is through the establishment of municipal opera houses," says Florence Macbeth.

Albert Reiss has resigned as president of the Society of American Singers.

Cesar Cui is dead.

Mme. Melba has been decorated by the King.

Sousa and his band are to be a big feature in the next Liberty Loan campaign.

Carrie Louise Dunning has two sons with the colors.

C. C. Washburn has enlisted.

Jenny Lind could not mount a horse without a chair.

Antoinette Zoellner's hands are insured for ten thousand dollars each.

New York Philharmonic will close its season next Sunday.

Henri la Bonte has been married to Lotta Cheesman.

Flonzaley Quartet closed its Boston season.

Dr. Muck was unmolested at the New York concerts.

Cadman's "Shanewis" and Gilbert's "The Dance in Place Congo" will have their premières next Saturday at the Metropolitan.

Charles R. Baker and Fortune Gallo are in town.

Leopold Auer will give a recital next Saturday afternoon.

New York is to have three performances of Verdi's "Requiem" within ten days.

John McCormack is the greatest magnet of the concert hall.

Marie Sundelius will make two operatic debuts next Saturday.

Homer P. Whitford has enlisted.

Brooklyn cancels further Muck appearances.

Charles Wakefield Cadman is ill.

W. H. C. Burnett believes in merchandising music as an art.

Detroit has Leginska salad.

The Metropolitan War Savings Fund concert netted \$7,000.

May Peterson considers Micaela one of the most difficult roles.

Kathleen Parlow is coming to America next season under the Sawyer management.

Willard Huntington Wright calls L. E. Behymer "the musical father" of Los Angeles.

Marcia van Dresser is jealous because she has been unable to give a certain number of hours each day to making bandages for the Red Cross.

Manchester is still cool to Beecham's offer.

London has a new symphony conductor in Adrian Boult.

According to Swiss papers the deficit at the Imperial Opera House in Vienna last season amounted to \$800,000.

George Fergusson has been released from a German internment camp.

Oscar Seagle has bought an estate at Schroon Lake.

Leopold Godowsky will teach in Los Angeles this summer.

The National Opera Club sent the Government \$500 for cantonment buildings.

Italy has a new operatic paper in Corriere di Milano.

Rudolph Ganz gave a concert for the New York Philharmonic in Detroit.

March 23 marks the twenty-fifth anniversary of Tschai-kowsky's death.

The New York Rubinstein Club will present Rosa Raisa in recital.

Boston is very partial to Lambert Murphy.

Harold Henry has recovered from the injury to his finger.

Frances Nash dislikes being interviewed more than anything connected with professional work.

All the principal Italian cities are having operatic seasons despite the war.

Hipolito Lazaro made his Philadelphia debut in "Rigoletto."

The Philadelphia Musical Art Club has a fine new club house.

Louise Homer, junior, is to sing for the American Music Optimists on March 24.

Maria Barrientos is under the management of Antonia Sawyer.

The Seattle Philharmonic Orchestra played its fourth regular concert to a sold out house.

H. R. F.

MAYO WADLER—A LOVER OF THE SCIENTIFIC

Young American Violinist Gives Logical Views on Different Subjects—
Says National Music Cannot Be Forced Out of a People, It Must Be a
Natural Expression—An Advocate of New Educational Ideas—
Thinks American People Are Getting a Finer Thought of
the Artistic Drama—One's Experiences Are Reflected
in His Personality

"A full fledged virtuoso," was the unanimous opinion of the New York and Boston press when Mayo Wadler, the young American violinist, made his most recent debuts in those cities. The fact that the talented newcomer is but twenty-two years of age makes the quotation all the more significant.

First Appearance at Eight Years

Still, those New Yorkers who remember the little eight year old, dark eyed and curly headed chap who appeared as a prodigy at Carnegie Hall Lyceum, not so long ago, are not so amazed at the violinist's development, because then a brilliant future was predicted for young Wadler—a future that will go on unfolding, without a doubt, new successes—ones that are beyond the reach of many a widely heralded wielder of the bow, richer in years and experience than Mr. Wadler.

Trained by Uncle and Hess

Before going to Europe to study, which he did at the age of thirteen, the boy received his only American training from his uncle, Isadore Moskowitz, who later became assistant to Prof. Willy Hess at the Royal Academy of Berlin.

"Then you come from a musical family," said the MUSICAL COURIER representative.

"My two uncles and my grandfather were musicians," he quickly responded, "but I do not consider that ours was a musical family. Nor, do I believe one can inherit a talent for music. I do admit that the physical qualifications are handed down from the parents. The nearest thing to inheriting a talent for music might be laid to receiving more or less of a tendency toward the art. If one has the desire for expression, there are several mediums through which to give vent to that desire. I dare say had I taken up the study of painting, I might have done equally as well with it. If the leaning toward the arts is there, it rests with the person to develop one particular side."

Mr. Wadler, in speaking of his entrance to the Royal Academy in 1909, said that the examination that was given to each applicant was most severe and out of about one hundred applicants usually six were fortunate enough to get by. Mr. Wadler happened to be one of the few and he continued his studies under the former concertmaster of the Boston Symphony Orchestra, Willy Hess. In com-

menting upon Professor Hess' method, the violinist has stated that it was not a "cut and dried one that he used, but that he went about moulding the individuality of the pupil."

Possesses Great Individuality

This characteristic is, perhaps, the most striking of Mr. Wadler's. While his handsome young face resembles very much that of a dreamer, he is a wideawake individual with plenty of good logical ideas that he has the courage to maintain and express. For instance, he says that a fiddler or any other musician has no right to criticise the works of either the classic or romantic writers or whether the public prefers one school to another.

Modern Music Programs

"The artist must include both in his repertoire and allow his audience to do the criticising. Another thing, I firmly believe it is the duty of the artist to interpret the work of a composer the way in which it was written and not to interpret it in his own way. I know there are many who will disagree with me on this point, but that does not change my opinion, nevertheless."

"Have you a particular fondness for either school?" asked the writer.

"I can't say that I like one better than the other, but I must say that after this my programs will, for the most part, be comprised of modern music. For my New York debut I took the things that would interest the conservative and—the critics," laughed Mr. Wadler.

"You must have been delighted at the favorable decision reached, especially here in New York."

Discusses Critics

"I was very much that, indeed. How often you hear the majority of 'sore-head' artists—if I may be permitted to use that expression—roast the critics for adverse comments, but after all it is the criticism that furthers improvement, you know. These same 'sore-heads' are quite delighted, on the other hand, when the critics give them favorable notices. To me the greatest thing is the artist's own feeling that he has played the best he knew how. In the beginning, one might say, the critics are the stepping stones to success. When an artist has reached the greater heights, he does not worry over notices."

Enjoys Scientific Study

"Have you made any definite study of the works of your fellow being, the American composer?"

"No, I haven't, for the reason that I do not believe the time has come for them. I contend most emphatically that an appreciation for national music cannot be forced out of a people. The national music must come as a natural expression."

When questioned as to the interests outside of his music, the young man confided that he was vastly taken up with the studies of psychology, economics, criminology, and any number of scientific subjects.

"Don't you think that these subjects have a broadening effect upon the work of an artist?"

"Yes and no!" he continued. "Yes, when the person has always had that inborn desire to find out the 'when and why' of things. Then the studies have a most gratifying effect. Take, on the other hand, the artist who has that musical genius within him and let him develop a taste for the other faculties, and you will find invariably that this accomplishment along other channels, hinders rather than enhances his art. Few artists, who have gained a knowledge and taste for the scientific or literary through association with the outside world, advance. They grow to theorize too much and as a result the work begins to deteriorate. It certainly would never do the gypsy violinist any good to study psychology."

Interested in New Ideas of Education

Mr. Wadler, in discussing the modern system of education, said: "I am an advocate of all new ideas in education. In this respect, I am a staunch admirer of Professor John Dewey's principles. Dewey is a member of the Columbia College faculty. I never went to high school or college, but I have studied at the same time under some of the world's greatest masters. This I did, principally, through much reading and attending lectures. In comparing notes with the freshman or senior of the col-



MAYO WADLER,
American violinist.

NEXT WEEK

LESSONS ON PIANO MASTERPIECES

SECOND LESSON

Works of Ludwig Van Beethoven

The second series of practical piano lessons by Alberto Jonas will be published in the next issue of the MUSICAL COURIER. The issue containing the first article of the series was exhausted a few days after publication. In order to be sure that you obtain a copy of the next issue, order it in advance from your newsdealer.



© Apeda, N. Y.

ANNIE FRIEDBERG

Announces

DAN BEDDOE

TENOR

AVAILABLE SEASON 1918-1919

FOR INFORMATION ADDRESS:

ANNIE FRIEDBERG

Metropolitan Opera House Building - New York

lege, who was working along my same lines, I found that when he had concentrated and gone to sleep over the work of one celebrated author, I had in the same space covered several, and not in a haphazard way, either.

"Am I fond of drama? Yes, the highest form of the drama. You don't see much of that kind in this country, unfortunately. The prime cause is that our American playwright does not receive the same stimulus that the European does. Secondly, the public is not responsive to the artistic enterprise in drama. It was only recently that the Washington Square or Greenwich Village players received any notice, so that they could hold their heads above water. However, I feel that the finer thought of the drama is beginning to seep into the country."

"Have you any particular ideals, Mr. Wadler?" asked the MUSICAL COURIER representative.

"Yes, many, but not such that cannot be put into practice. You know I am what people call dogmatic!"

"Just what do you mean?"

"A dogmatist, well, then, is a person who lays down the laws and then changes them the next moment."

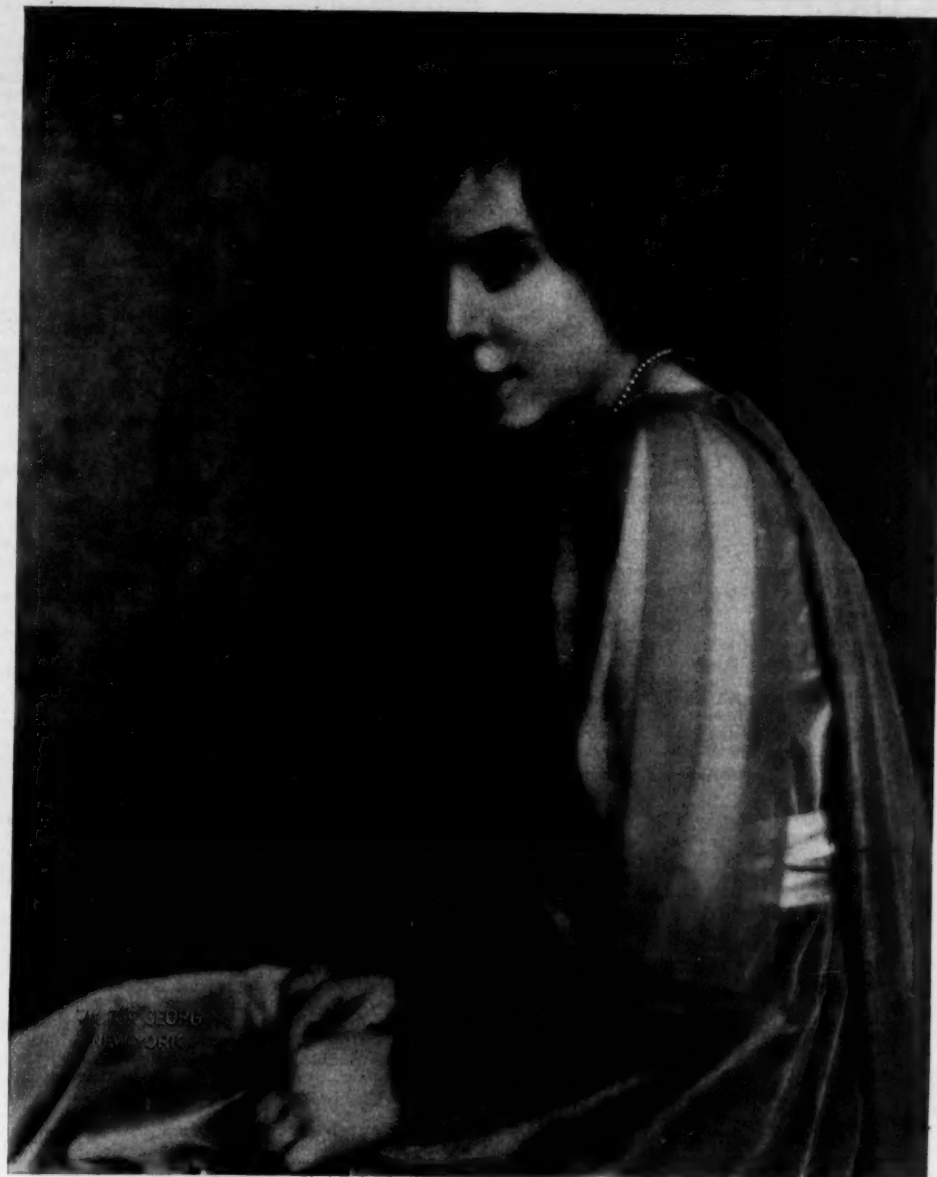
"The changes, though, usually come with experience, don't they?"

"Perhaps. After all, our personality reflects our experiences. All of our movements are stored in a corner of the mind. These later affect the person. The richer a person is in his experiences, the richer the soul, providing that person is capable of summing up the value of the experiences in his life!"

J. V.

Stracciari for Columbus

Riccardo Stracciari has been honored by a contract from that most important organization, the Woman's Club, of Columbus, Ohio. Mr. Stracciari will appear for this organization either prior to or after the Chicago Opera season. The date will be fixed between the club and Mr. Stracciari's manager, M. H. Hanson, within the next few weeks.



FRANCES NASH,
Pianist.

An American Pianist on American Art

Frances Nash, the young pianist, looking charming and refreshingly girlish, sat in her exquisite but simple apartment, and spoke most modestly and earnestly about herself and her work.

"Would it be a bad beginning and altogether a breach of tact," Miss Nash smilingly confessed, "to say that I dislike being interviewed more than anything connected with professional work, and that I would almost rather face an irate critic than an interview?"

"From the time I was quite a child I have been interested in music, especially the piano, and I believe that I have always wanted, though perhaps at first unconsciously, to adopt it as a profession, and rather in spite of my environment and upbringing. Since I have grown up I have studied and worked with that object in view, more especially during recent years."

Miss Nash has had her musical training both in this country and abroad—she was spending her third year in

Berlin when she returned to this country at the outbreak of the war. It was after an early and unexpected appearance in concert with the Dresden Philharmonic Orchestra that, through the enthusiastic encouragement of Wylie Oleson, the conductor who recognized her merit and gifts, Miss Nash took up concert work as soon as she did.

Though born in Nebraska, Miss Nash has spent much of her life in the East and abroad. She has an apartment in New York, and generally spends her summers at her home in Heath, Mass., in the Berkshires, though early this summer Miss Nash has in prospect a tour of South America, when she will give thirty concerts.

"How do I practice? Well that is a rather difficult and illusive question to answer. Do I convey anything when I say I sincerely strive to study intelligently, rather than mechanically, and not in any consecutive formulated way that I can actually describe? Memorizing I find the most mechanical and monotonous part of practicing. I visualize phrase by phrase, striving for absolute exactness, accuracy and understanding. Finger mechanism and dexterity I usually work out in the composition that I am at the moment studying, and in that way I concentrate on and find out technical weaknesses and difficulties more surely and directly. Then I work accordingly, as a rule getting some encouraging results in the way of improvement, for in practicing, as in other things of life, a fault faced is half redressed."

On being questioned as to American compositions, Miss Nash replied: "Of course, being an American, I am genuinely interested in American compositions, and in fact in

CONCERT ANNOUNCEMENTS

For the Benefit of the "NEW YORK SUN" Tobacco Fund
Joint Recital by

FLORENCE NELSON, Soprano, (In Costume)
SERG'T DAVID HOCHSTEIN, Violinist

Waldorf-Astoria (Assembly Room), Tuesday Evening, March 26th,
at 8.15. Helen Whitaker at the Piano
Tickets, \$1.50 Mail orders to Waldorf-Astoria Entertainment
Department will receive prompt attention.

MARTHA ATWOOD BAKER SOPRANO

First New York Recital
Aeolian Hall

Thursday Afternoon, March 21, 1918
(Richard Hageman, Accompanist)

Management: Antonia Sawyer, Aeolian Hall, New York

RECITAL BY

VICTORIA BOSHKO
PIANIST

— AND —

EUGENE YSAYE
BELGIAN VIOLINIST

Aeolian Hall, March 28, at 8.15
(Steinway Piano)

SECOND CONCERT SOCIETY OF

American Music Optimists

SUNDAY AFTERNOON, MARCH 24, AT 3 O'CLOCK
Grand Ballroom, Hotel Marseilles
103rd Street and Broadway, New York

PROGRAM

1. Theme and variations in F major, op. 3 (manuscript),
Louis Edgar Johns
Composer at the piano.
2. Thy Voice Thro' Rolling Drums }
Sheep and Lambs } Sydney Homer
Sing to Me, Sing }
Louise Homer, Jr.
Miss Katherine Swift at piano.
3. Old English Drinking Song.....Huntington Woodman
Banjo Song Sydney Homer
Sunset Dudley Buck
The Little Irish Girl Lohr
Nathaniel Stone Chadwick, Jr.
4. Her Violin Edmund Severine
Down in the Desert Gertrude Ross
Ship of Love Max Piller
Dorothy Piller.
Max Piller at piano.
5. Caprice, op. 20, No. 3 (manuscript).....Louis Edgar Johns
Humming Bird, op. 24, No. 4 (manuscript),
Louis Edgar Johns
Mr. Louis Edgar Johns.
6. Auld Daddy Darkness
The Sick Child Sydney Homer
Children's Songs
(From "Sing-Song," by Christine Rossetti)
Louise Homer, Jr.
Miss Katherine Swift at piano.
KNABE PIANO USED

all new music. I am working on MacDowell's 'Eroica' sonata, and I am taking much pleasure and interest in it, with its tonal effects and beautifully full melodies. Just now pieces by American composers seem to be attracting unusual and really deserved attention. That they are beginning to be recognized and appreciated will doubtless be a stimulus for renewed effort. Music is music, however, and should not be nationalized; like the freedom of the seas, it should be guaranteed to all."

That a bright and successful future is dawning for this conscientious and quite unspoiled young artist seems already assured, for Frances Nash combines the rare qualities of spiritual sincerity, seriousness of purpose and intelligent study with no small amount of magnetism—a combination which scarcely ever fails, even in the intricate and uncertain paths of a musical career. C. H. W.



**ELLA
DELLA**

OPPORTUNITIES

STUDIO TO SUBLET.—An attractive, well furnished studio, situated at Broadway and 56th street, may be sublet in the mornings from 9 to 12 a. m. or afternoons from 2 to 5 p. m. Very reasonable arrangement can be made. All conveniences, including telephone. Address "V. D." care of MUSICAL COURIER, 437 Fifth avenue, New York.

AT A SACRIFICE TO CLOSE AN ESTATE.—Beautiful twenty-five room house near Central Park West. Can be used as Sanitarium, Club, or Residence. Cost \$100,000. Will sell for \$45,000. No

brokers. Address "T. S. S." care of MUSICAL COURIER, 437 Fifth avenue, New York.

WANTED.—Room and board by a young lady studying in New York, in a good locality where the surroundings are congenial and where she can practice. Address "R. E. V." care of MUSICAL COURIER, 437 Fifth avenue, New York.

PIANO TEACHERS.—Exceptional opportunity for a piano teacher to take over about one hundred pupils of a teacher who has been drafted. A very favorable arrangement can be made. These pupils

average at least half an hour lesson per week. Address "B. V. C." care of MUSICAL COURIER, 437 Fifth avenue, New York.

WANTED.—A capable vocal teacher by a conservatory in the Middle West. Address "L. U. S." care of MUSICAL COURIER, 437 Fifth avenue, New York.

VIOLIN TEACHER WANTED.—A Violin teacher of modern ideas, and strong gifts as a performer, is invited to correspond with a large school of music regarding appointment for the coming sea-

son. Address "M. I. C." care of MUSICAL COURIER, 437 Fifth avenue, New York.

PIANIST AND TEACHER.—A vacancy exists in a prominent Conservatory for a soloist who has had marked success as a teacher. Address "F. E. H." care of MUSICAL COURIER, 437 Fifth avenue, New York.

PIANO TEACHING.—A limited number of pupils can be accepted for the Spring and Summer months by a well known concert pianist situated in New York. Address "H. M." care of MUSICAL COURIER, 437 Fifth avenue, New York.

BOSTON APPLAUDS GALLI-CURCI IN NINTH APPEARANCE THIS SEASON

Elias Breeskin Gives Second Recital—Mayo Wadler Pleases in Debut—Leginska Thrills Large Audience—Malkin the Symphony Soloist—Flonzaley's Last Concert—Activities of Resident Artists and Teachers

Boston, Mass., March 17, 1918.

On Sunday, March 10, in the afternoon, Amelita Galli-Curci made her ninth professional appearance in Boston this season. It was her fourth concert, and she has sung five times in opera as well. Needless to say, there was once again an audience that crowded the great hall to the last inch and was wildly enthusiastic over everything she did. Her program follows:

Caro mio ben Giordani
The Pretty Creature Hook
Deh vieni e non tardar ("Marriage of Figaro") Mozart
Una voce poco fa ("Barber of Seville") Rossini
La Capinera (with flute) Benedetti
Watteau Pastorale Saint-Saëns
Le Papillon Mana Zucca
Si mes vers avaient des ailes Reynaldo Hahn
La Ballade Sibelius
L'Enchanteur Reynaldo Hahn
Minuet Reger
Minuet Bergerettes de XVIII siècle avec
Je connais un berger discret accompagnement de Weckerlin
Non je n'ai plus au bois Thomas
Mad scene from "Hamlet" (with flute) Thomas

There is no necessity here of singing afresh the praises of the prima donna who has all America at her feet. It was so again on Sunday afternoon, when there was incessant applause and demand for encores. The voice seemed a bit tired at the beginning, but as she sang on it returned in all its splendid glory, and the impeccable art was always evident. In so much that is supreme it seems useless to seek out the best; but perhaps nothing was finer the whole afternoon than "Una voce poco fa," from the immortal "Barber." "Le Papillon," by Mana Zucca, likewise made an instant appeal.

Homer Samuels provided his usual sympathetic accompaniments, and Manuel Berenguer played a flute solo—an arrangement of a Debussy "Arabesque"—capitally.

Elias Breeskin Scores Success in Second Recital

Elias Breeskin, the talented young Russian violinist, who was prepared for the concert platform by Franz Kneisel, with a favorable appearance of last year and an increase in appreciation to his credit, gave his second and last recital of the season on Tuesday evening, March 12, in Jordan Hall. Lawrence Goldman was accompanist. The program included the following numbers: Minuet, Porpora-Kreisler; sonata in A major, Handel; concerto in D minor, Bruch; "Deep River," Taylor-Powell; "Alabama," Spalding; moto perpetuo, Burleigh; waltz bluette, Drigo-Auer; humoresque and introduction, D'Ambrosio; romance, Rachmaninoff; serenade, Arensky, and "Souvenir de Moscow," Wieniawski.

The range of Mr. Breeskin's program, from ancient to modern and from classic to romantic numbers, served to disclose his maturing skill with his instrument, ready response to his music, discriminating taste and well founded sense of style. The violinist's full, warm tone and broad phrasing in the Handel sonata and the Bruch concerto contributed to a virile and authoritative interpretation which commended him highly to his hearers. His technical facility was more than equal to the unusually interesting salon pieces—even when he performed the displayful numbers from Auer and Wieniawski. Mr. Breeskin's

masterly treatment of the many moods "Souvenir de Moscow" roused the large audience to a high pitch of enthusiasm, and he was recalled many times.

Mayo Wadler Pleases in Debut

Mayo Wadler, the young American violinist, who recently completed six years of study with Willy Hess in Berlin, created a most favorable impression on the occasion of his first appearance in Boston, Friday evening, March 15, in Jordan Hall. Carl Lamson was the accompanist. Mr. Wadler was heard in the following numbers: Chaconne (with organ accompaniment), Vitali; "Faust" fantasy, Wieniawski; "Serenata-Napoletona," Sgambati; reverie, Strauss; valse macabre, Godowsky; "Cradle Song" and Swedish dance, Juon; "Chanson Meditation," Cottenet, and "Aus der Heimat," Smetana.

Mr. Wadler's unassuming directness of manner forcibly suggested the detached Jascha Heifetz. His authoritative interpretation of Vitali's chaconne and his brilliant reading of Wieniawski's displayful "Faust" fantasy testified that he had been well trained by the former concertmaster of the Boston Symphony Orchestra. Juon's tuneful "Cradle Song" and the tender reverie of Richard Strauss were played with delicacy and fine poetic feeling. Mr. Wadler made a distinctly favorable impression with his pure and lovely tone, and the beautiful finish and elegance of his work. He is already a musician of a very high order, and will prove a worth while addition to the rapidly growing school of talented violinists in America. A very friendly audience filled the hall, and Mr. Wadler was forced to add to his program.

Leginska Thrills Large Audience

Ethel Leginska, the sensational English pianist from the studio of Leopold Godowsky, lived up to her reputation as the "Paderewski of Women Pianists" at her recital on Wednesday afternoon, March 13, in Jordan Hall. Mme. Leginska, who gave her services for the benefit of the New England Surgical Dressings, played to a capacity house that was as appreciative and as enthusiastic as it was large. According to her usual custom, Mme. Leginska used a half darkened hall to create an atmosphere which prohibits distraction from her playing—and knitting! The program was as follows: Sonata No. 10, in D major, Paradies; pastorale, Scarlatti; capriccio, Scarlatti; sonata in B minor, Liszt; "Angelus" (first time), Godowsky; "Islamey" (Fantaisie Orientale), Balakireff; polonaise, op. 40, No. 1, Chopin; berceuse, Chopin; and "Mazeppa," etude transcendente, Liszt.

Mme. Leginska's brilliant technic, colorful tone and temperamental ardor were pleasantly revealed in her inspired performance of Liszt's eloquent and highly emotional sonata in B minor and in Balakireff's barbaric, exotic, imaginative and highly descriptive Oriental fantasy, "Islamey." Her technical energy and resource and her compelling virtuosity were everywhere manifest in Chopin's very martial polonaise and in Liszt's intensely thrilling pictorial music for Byron's imaginative tale, "Mazeppa." Godowsky's tuneful bell study, "Angelus," and Chopin's exquisitely tender berceuse were beautifully done, showing a comparatively unfamiliar phase of Mme. Leginska's skill. Recalled continuously, Mme. Leginska lengthened her program.

Malkin Applauded as Symphony Soloist

Joseph Malkin, solo cellist of the Boston Symphony Orchestra, was an altogether acceptable soloist at the seventeenth pair of concerts of the orchestra, Friday afternoon and Saturday evening, March 8 and 9, in Symphony Hall. This talented artist chose Lalo's concerto for cello and orchestra—unusually interesting, imaginative and melodious, as cello concertos go—and Mr. Malkin's brilliant reading, combined with the admirable ensemble of the orchestra, resulted in a very effective and popular interpretation. The soloist's full, warm tone and his faultless intonation are familiar to those accustomed to hearing this artist execute solo passages in symphonic music. The Lalo concerto, particularly the truly pastoral intermezzo and the lively finale, revealed Mr. Malkin as a cellist of rare interpretative ability, and the enthusiastic audience recalled him several times.

Deservedly familiar orchestral numbers completed the program: Goldmark's pleasing exotic overture to the romantic Hindu play, "Sakuntala," its fifteenth performance at the symphony concerts, and Beethoven's thoroughly songful second symphony, in D major. The fascinating Oriental warmth of coloring and sensuous melody of Goldmark's fanciful music, and the simple though beautiful themes of Beethoven's early work were fanned into a fresh glow by the interpretative genius of Dr. Muck and the extraordinary musicianship of his assisting company. The audience was audibly delighted.

Flonzaleys in Last Concert of Season

The Flonzaley Quartet gave its third and last concert of the season on Thursday evening, March 14, at Jordan Hall. Debussy's quartet in G minor, op. 10; Mozart's quartet in D major (K. 575), and Dvorák's quartet in F major, op. 96, comprised the program.

The piquant, fascinating and highly imaginative Debussy quartet was delightfully read—with the poetic feeling and rare musical intelligence that have helped place this band of musicians in the front rank of chamber music artists. Mozart's music, with its wealth of themes of great melodic beauty, was pleasurably interpreted with mingled spontaneity and elegance and with the familiar subtleties of tone of which these players are masters. Dvorák's skillfully constructed quartet, the thematic material drawn largely from negro folk tunes and colored with his Bohemian imagination, was given a spirited performance in which the perfect ensemble and musical sensibility of the well liked Flonzaleys were ever conspicuous. The audience was very

enthusiastic—and it is a significant commentary on the state of musical appreciation in Boston that the audience was only fair sized.

Irma Seydel with Symphony in Worcester

The second concert of the Boston Symphony Orchestra's series in Worcester was given on Tuesday evening, March 5, in Mechanics Hall. Arthur Hackett, the popular tenor, who was scheduled to sing arias from Mozart and Handel, was ill and unable to sing. The management turned to Irma Seydel, violinist, who scored such a brilliant success as soloist with the orchestra in Boston last week, and fortunately she was available for this concert. Miss Seydel played the Saint-Saëns concerto in B minor—the same concerto with which she scored her triumph in Boston.

Miss Seydel has been a favorite in Worcester ever since she made her debut there at the Worcester Festival, October, 1912, when she was only sixteen years old. Since then she has played there many times, either alone or in joint recitals with other artists. The orchestra played Beethoven's symphony, C minor; Sibelius' tone poem, "The Swan of Tuonela," and Enesco's rhapsodie Roumaine in A major.

Heinrich Gebhard's Activities

Heinrich Gebhard, the admirable pianist who has appeared as soloist with most of the symphony orchestras in this country, is experiencing a very busy season. Mr. Gebhard's excellent technic, musicianship and emotional intuition all contribute to the very favorable impression that he makes wherever he is heard. Some of this pianist's recent appearances include a joint recital with Frieda Hempel in Mechanics Hall, Worcester; one of the Steinert series, on Tuesday, February 12, in which Mr. Gebhard's success was truly sensational; February 13, in the Masonic Hall, Wollaston; February 26, at Dartmouth University; another joint-recital with Frieda Hempel at Yale University on February 28; March 9, at the Heptorean Club of Somerville, where Mr. Gebhard was enthusiastically received, and where he was heard in the following program: "The Star Spangled Banner" (arranged for piano by H. Gebhard); sonata, op. 81, A, Beethoven; "Cloches à travers les feuilles," "General Lavine," Debussy; mazurka in B minor, impromptu in F sharp, waltz, op. 42, Chopin; prelude in G minor, Rachmaninoff; "En Valsant," Gebhard; "Habanera," Chabrier, and "Seguidilla," Albeniz, a group of numbers which permitted Mr. Gebhard to reveal not only his familiar artistic qualities, but his versatility as well.

Laura Littlefield Sings for the Victor

Laura Littlefield, the pleasurable soprano, who scored emphatic success at her recital and as soloist with the Boston Symphony Orchestra this season, recently was given the opportunity to make a test record for the Victor Talking Machine Company. Mrs. Littlefield chose Spohr's "Rose Softly Blooming" for her initial experiment, and then returned to Boston. A few days later she received a contract calling for her exclusive services with the Victor company. Those who are familiar with the purity of Mrs. Littlefield's voice, her faultless intonation and her musical sensitiveness will not be surprised to learn that her voice records so successfully. Mrs. Littlefield's first records were made for the Educational Department, and include the following numbers: "Cradle Song," "Little Dustman," Brahms; "Ah, Love, But a Day," "The Year at the Spring," Beach; an Irish folk tune, Foote; "Lorelei," Liszt; "Lorelei," Silcher; "Slumber Boat," Gaynor; "Hey Baloo," "Slumber Song," Schumann; "Slumber Song," Schubert; "She Never Told Her Love," Haydn; "Orpheus and His Lute," Busch; and "When Daisies Pied and Violets Blue," Arne.

Excellent Concert at Oulukanoff's Studio

A good sized audience attended the concert at the studio of Nicola Oulukanoff, the admirable Russian baritone, on Sunday afternoon, March 10. Mr. Oulukanoff was assisted by Agnes Armington, soprano; Alice Stanhope, reader; and Minnie Stratton Watson, accompanist. The program was as follows: "Forbidden Music," Galsdon; "Why," Koudrin; "Suono e Fantasia," Capolongo; "Voglio," Scontrino; "Thou'rt Like the Dawn," Vrangal (Mr. Oulukanoff); "How Beautiful Were Once the Roses," Arensky; "Two Sisters," and "Launcelot and Elaine," Tennyson (Miss Stanhope); aria from "Samson and Delilah," Saint-Saëns; "Se Tu M'Ami Se Sospire," Pergolesi; "Leave Me in Peace," Davidoff; "The Sweet o' the Year," Salter (Miss Armington). The studio was filled with a crowd that responded readily to the artistic work of Mr. Oulukanoff and his admir-

PHILIP BRUCE TENOR

CONCERT-ORATORIO-RECITAL
Address: 15 Evans Road - Brookline, Mass.

ARTHUR WILSON

VOICE AND INTERPRETATION.
Studio, 905 Boylston St., Boston. Tel., Back Bay 1638.

GENEVA JEFFERDS SOPRANO

CONCERT-ORATORIO-RECITAL
Management: F. S. Towns, 246 Huntington Avenue, Boston
Personal Address: 164 Prospect Street, Providence, R. I.

HARRIOT EUDORA BARROWS

TEACHER OF SINGING
15 Conrad Building
Trinity Court, Dartmouth St. - Providence - Boston

FRANKLIN CANNON

CONCERT PIANIST AND TEACHER
STUDIO: STEINERT HALL - BOSTON

CARA SAPIN

CONTRALTO CONCERTS :: ORATORIOS :: RECITALS
Vocal Instruction
Address: 538 Newbury Street, Boston

Oliver Ditson Company
179 Tremont Street Boston • 8-10-12 East 34th Street, New York

THE HEAD VOICE and OTHER PROBLEMS

Practical Talks on Singing
By D. A. Clippinger

Price, 85 cents; postage extra

An intensely practical and very valuable treatise. It is a work which can be read with interest and kept at hand to quote to students as a help over difficulties, particularly in regard to the use of the upper part of the voice.

One of the most interesting treatises upon vocal music that I have read.—David Bupham.

A readable and instructive volume. All that Mr. Clippinger says in this book seems sensible, to the point, useful, and suggestive. This new volume has rules that are good, and suggestions that are better.—Musical Courier.

An intensely practical and valuable treatise; an excellent guide to illuminate the realm of song, and a genuine help over the technical difficulties of song.—N. E. Conservatory Magazine-Review.

Order of Your Local Dealer

ARTHUR J. HUBBARD VOCAL INSTRUCTOR

Assistants: Vincent V. Hubbard
Caroline Hooker

SYMPHONY CHAMBERS, BOSTON

GRACE BONNER WILLIAMS SOPRANO

Boston, Mass.

Home Address: 32 Ashland Street Taunton, Mass.



**ELLA
DELLA**

ably trained pupils. The well liked singer was in good voice and stirred his hearers to enthusiasm with his rich, full baritone, his dramatic sense—particularly evident in the songs by Scontrino and Vrangeli—and his skill as a singer. Miss Stanhope created a very favorable impression by her reading to music, in which she revealed splendid emotional understanding and a very pleasurable voice. Miss Armington was successful in her rendition of the Saint-Saëns aria, and in the number from Pergolesi. The audience was very appreciative, and all the artists were generous in adding to the program.

COLES.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, March 21
 Philharmonic Society of New York. Evening. Carnegie.
 Martha Atwood-Baker. Song recital. Afternoon. Aeolian.
 Leopold Godowsky. Piano recital. Evening. Aeolian.
 Frances Pelton-Jones. Afternoon. Princess Theatre.
 Special Matinee. Metropolitan Opera House.
 Otis-Dubinsky-Bronx Chorus Concert. Evening. Willis Avenue M. E. Church.

Friday, March 22
 Philharmonic Society of New York. Afternoon. Carnegie.
 Salzedo Harp Ensemble—Greta Torpadie, soloist. Evening. Aeolian.
 Josef Hofmann. Piano recital. Evening. Academy of Music, Brooklyn.

Saturday, March 23
 Russian Symphony Society—John Powell, pianist, soloist. Evening. Carnegie.
 Leila Holterhoff, soprano; Yolanda Mörö, pianist; Heinrich Meyn, baritone; Dr. William C. Carl, organist. Evening. Aeolian.
 Leopold Auer. Violin recital. Afternoon. Carnegie.

Sunday, March 24
 Philharmonic Society of New York. Afternoon. Carnegie.
 Grace Foster. Evening. Princess Theatre.
 Harold Bauer, pianist; Pablo Casals, cellist. Afternoon. Aeolian.

Monday, March 25
 Clara Clemens. Song recital. Evening. Aeolian.

Tuesday, March 26
 Dixie Club of New York. Afternoon. Aeolian.
 Tolleson Trio. Evening. Aeolian.
 Maurice Dumesnil. Afternoon. Ritz-Carlton Hotel.

Wednesday, March 27
 Philadelphia Orchestra—Olga Samaroff, Harold Bauer, Ossip Gabrilowitsch, soloists. Afternoon. Carnegie.

Thursday, March 28
 Victoria Boshko, pianist; Eugen Ysaie, violinist. Evening. Aeolian.

New York Oratorio Society—Grace Weidler, Merle Alcock, Lambert Murphy, Reinald Werrenrath, Charles Tittman. Evening. Carnegie.

Beryl Rubinstein. Piano recital. Afternoon. Aeolian.

Friday, March 29
 Verdi's "Requiem"—Claudia Muzio, soprano; Sophie Braslau, contralto; Giovanni Martinelli, tenor; Jose Mardones, basso, soloists. Afternoon. Metropolitan Opera House.

Saturday, March 30
 Flonzaley Quartet, the Trio de Lutece—Helen Stanley, soprano; Jacques Thibaud, violinist, and Maurice Dumesnil, pianist. Benefit concert. Afternoon. Aeolian.

Lillian Rosenthal. Evening. Aeolian.

Sunday, March 31
 Rosa Raisa, soprano; Giacomo Rimini, baritone; Nahana Franko's Symphony Orchestra. Afternoon. Hippodrome.

John McCormack. Afternoon. Carnegie.
 Paulist Choristers. Evening. Century Theatre.
 Armenian Relief Fund Red Cross Benefit. Afternoon. Aeolian.

Alma Gluck-Efrem Zimbalist. Evening. Hippodrome.
 France Woodmansee. Afternoon. Punch and Judy Theatre.

Monday, April 1
 Adele Braden. Song recital. Afternoon. Aeolian.
 Sascha Jacobson. Violin recital. Evening. Aeolian.

Tuesday, April 2
 Maurice Dumesnil. Piano recital. Afternoon. Ritz-Carlton.

Edward Weiss. Piano recital. Evening. Aeolian.
 Rosa Raisa. Song recital, under the auspices of the Rubinstein Club. Afternoon. Carnegie.

St. Cecilia Club. Evening. Waldorf-Astoria Hotel.

Thursday, April 4
 New York Choral Society—Marcella Craft, soprano; Alma Beck, contralto; Arthur Hackett, tenor; Arthur Middleton, bass, soloists. Verdi's Requiem. Evening. Carnegie.

Ruth Cramer-Janet Jackson. Afternoon. Princess Theatre.

Sundelius Debuts Twice in One Day

Creating the soprano role in Cadman's opera, "Shanewis," which is to have its first production at the Metropolitan the afternoon of March 23, Marie Sundelius, the rising young Metropolitan Opera favorite, goes immediately to Brooklyn, where, that evening, she makes her debut as Micaela in "Carmen," this to be followed by a later appearance in the role in New York. With her recent success in "Le Coq d'Or" to her credit, Mme. Sundelius is making as signal a mark in her operatic career as she previously did in her concert work.

Emma Roberts Advises Memorizing Words

Recently, while Emma Roberts was giving a recital in a Southern town, there occurred a very severe storm, and all the electric lights in the place went out. After some confusion in darkness, during which time Miss Roberts entertained her unseen hearers with stories, a small candle was brought and placed on the piano, by which dim light the pianist did her playing and Miss Roberts, who had been wise enough to memorize all her songs, continued to sing. Later, three candles were



EMMA ROBERTS,
Contralto.

brought and placed as footlights, but Miss Roberts said that had she been depending on a book for the words she would have been unable to read them by the meagre light; therefore, she advises all young singers to memorize each song as they learn to sing it, and thus be prepared against all emergencies.

Although the lights went out in the building, nothing of the light went out of the singer's voice, for her splendid strength and brilliancy of tone were all there.

America's Celebrated Lyric Coloratura

EVELYN PARNELL

AN ARTIST WITH A SPLENDID
RECORD OF SUCCESSSES IN

CONCERT AND OPERA

1918-1919 TRANSCONTINENTAL TOUR NOW BOOKING

Management: EMIL REICH

47 West 42nd Street, New York



MAX ROSEN AGAIN ACCLAIMED AT BRILLIANT CHICAGO DEBUT

John McCormack Sings to Crowded Auditorium—Evans Williams at Orchestra Hall—Hans Hess at the Playhouse—Julia Claussen Soloist at Orchestra Concert—Other Musical Notes

Chicago, Ill., March 16, 1918.

Max Rosen, another heralded violinist from the class of Leopold Auer, made his debut before a Chicago audience at Cohan's Grand Opera House, under the management of F. Wight Neumann, on Sunday afternoon, March 10. The large audience on hand paid high tribute to the young artist's efforts, acclaiming him after each number to such an extent that there were several repetitions and added numbers.

Mr. Rosen's ability with the bow has been related previously in the *MUSICAL COURIER* in connection with his various New York appearances. He is an excellent young artist who lives up to the praise given him elsewhere. His program, which was practically a duplicate of the one he offered recently in New York, was catholic in range. It opened with a chaconne by Vivaldi, which was followed by Lalo's "Symphonie Espagnole." The second group included Beethoven's "Romanze" in F major, "Chorus of Dervishes" (from the "Ruins of Athens") and "Turkish March," both by Beethoven-Auer. The third group consisted of Sinding's "Alte Weise" and Wieniawski's "Polonaise Brillante," A major. Israel Joseph supplied the accompaniments.

John McCormack at the Auditorium

With the Auditorium packed, 750 persons seated on the stage and 125 in the orchestra pit, John McCormack, the greatest magnet of the concert hall, was heard on Sunday afternoon, March 10. His program was lengthy, but not half as long as his hearers would have liked, and encores were added all through its course, not less than five being sung after the fourth group and two at the close of the program, which did not end until 6, an unusually late hour. Mr. McCormack will give another recital on April 14.

Evan Williams Sings at Orchestra Hall

Evan Williams filled Orchestra Hall on Sunday afternoon, March 10, when he gave an excellent reading of an interesting program. Three selections from Handel's "Acis and Galatea" were beautifully done. After the Bach aria from the "Christmas" oratorio and the Beethoven recitative and aria, "All My Soul Within Me Shudders," from "Mount of Olives," the audience demanded an encore, but Mr. Williams told the audience he had nothing appropriate to sing after Beethoven. It was delightful to hear these serious compositions done with such vocal poise and real understanding. The rest of the program was of a lighter character, and was an intimate affair between Mr. Williams and the audience. The "Jackies" in the front rows asked for some encores, which Mr. Williams was delighted to give, and to repay him they gave their yell, which the audience enjoyed quite as much as he did. The special songs

the boys wanted were Bartlett's "Dream" and "A Perfect Day." The other composers represented were Protheroe, Stenson, Spross, Kernochan, MacFadyen, Clough-Leigher, Busch, Henschel, Speaks, Bartlett, Bond and Flynn. Isaac van Grove supplied beautiful accompaniments.

Hans Hess at the Playhouse

That Hans Hess is a serious cellist was demonstrated at his annual recital on March 10 at the Playhouse. The Corelli sonata in itself is a test of musicianship, requiring not only understanding, but the finest technical equipment. The Boellmann "Variations Symphoniques" formed the second number, and were given in brilliant style. Then came the E minor sonata for cello and piano by Brahms, one of the most beautiful compositions in all chamber music, demanding for its interpretation not only technique, but the poetical nature and a depth of feeling that is seldom found among instrumentalists. It was a delightful reading. The demand on the piano in all three of these numbers was equally great, and Gordon Campbell carried his part of it in a manner which showed him to be a serious musician. The reading of the minuetto from the sonata was beautiful, and the audience really listened and enjoyed. The last movement, so interesting in its composition, was given with a clear understanding for the form, and at the close Mr. Hess and Mr. Campbell responded to numerous calls.

The lighter part of the program contained the Haydn "Tempo di Menuetto," an "Adagietto" by Clarence Loomis—a beautiful composition which had to be repeated. Kurt Wanick, another young composer, was represented by "Meditation," an interesting composition. The program closed with Saint-Saëns' allegro appassionato, to which Mr. Hess responded with an encore.

Mr. Hess is forging ahead in the artistic world. His tone is lovely, and he has mastered the technique of his instrument so that one feels that he can give his entire attention to what he is saying—and he has something to say. The program demanded great variety in the musical equipment, and Mr. Hess showed himself equal to these demands.

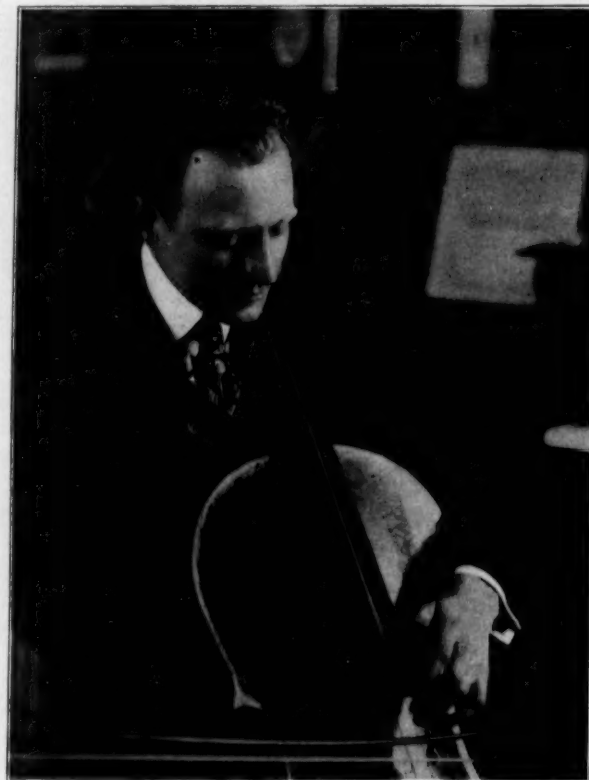
Warren Proctor in Recital

Warren Proctor, the popular young tenor, who is a member of the Chicago Opera Association, gave an interesting recital at Central Music Hall last Monday evening. Mr. Proctor, who belongs to that rare category of studious singers, had an excellently arranged and well prepared program, thus giving much enjoyment to the good sized audience assembled for the occasion. With a sweet, agreeable voice, well handled, the recitalist disclosed a technical equipment really astonishing. He sang his various numbers with great dignity, suavity of tone, impeccable diction of the English text, and refined interpretation.

The recital was auspiciously opened with a classical rendition of Mozart's aria, "Il Mio Tesoro in Tanto," from "Don Giovanni." If it were only for his truly admirable singing of this difficult number, Mr. Proctor's success as a recitalist would have been pronounced, yet his succeeding selections were given with the same vocal authority

and mastery. The French group included Thome's "Sonnet d'Amour," Lalo's "L'esclave," Dalcroze's "Le cœur de ma mie" and Massenet's "Ouvre tes yeux bleus." In these songs, Mr. Proctor was also highly entertaining, even though his French diction is as yet somewhat obscure to one conversant with the French text. The American songs included on the program showed the versatility of the singer equally well. That group was made up of Scott's "My True Love Lies Asleep," Henschel's "Tomorrow," Elliott's "Spring's a Lovable Lady," Burleigh's "The Young Warrior," "I Call to Mind a Day," a lovely song by the pen of that prolific composer, James G. MacDermid, and Minnie and Winnie, another gem in the song literature, written by Isaac van Grove, the distinguished Chicago pianist and composer, "Mourning," by William Lester, who proved that he is as good a composer as an accompanist, supplying capable accompaniments on this occasion for the recitalist. Zimmerman's "The Vanished Maiden" and "Pilot," by Daniel Protheroe, concluded the printed program.

All through the course of the recital vociferous plaudits necessitated repetitions, and numerous encores were added



HANS HESS
Cellist.

to the well arranged list of songs—altogether a very well spent evening.

Dvorák Trio Plays in Chicago

Under the auspices of the Lake View Musical Society, a recital was given on Monday afternoon, March 11, at Martine's hall. The program was given by the MacDowell Club. The Dvorák trio, a pianist and a vocalist represented the visiting club.

Butler Brothers' Choral Society

"Omar Khayyam," by Henry Houseley, will be presented by the Butler Brothers Choral Society, George L. Tenney, director, Wednesday, April 3, at Orchestra Hall. There have been many settings of the great poem of Omar Khayyam, the best known being Liza Lehmann's "In a Persian Garden." Another, Mr. Bantock's big choral setting, has not had the success it merits. Mr. Houseley, who lives in Denver, has written a dramatic work of the Omar poem for solo voices, chorus and orchestra. It is musically interesting throughout, and the work of a musician of erudition and inspiration. He has studied the poem and has written music that gives expression to its oriental feeling. Mr. Houseley has given his work unified feeling by the manner in which he knits his materials. The choral writing is splendid, the voices subdivided into as many light parts as in the final chorus.

The alto solo, "And Not a Deep," with its lovely oboe solo introduction; the soprano solo, "I Sent My Soul,"

FRANCESCO DADDI

Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5785

BUSH CONSERVATORY

KENNETH M. BRADLEY, President EDGAR A. NELSON, Asso. Director

EXPRESSION MUSIC LANGUAGES

An institution of national prominence

Faculty of Sixty Includes



Mrs. Julia Rice-Elig
Edward Collins
Edgar Braxton
Harold Leach
H. Wilhelm Kordis
Bertha Neuman

Edgar A. Nelson
Harold Miller
Mrs. Justine Wagoner
Antonio Sala
William Biscuit
Mrs. Julia Rice

CHARLES W. CLARK
Distinguished Baritone
Re-engaged

THEODORE SPIERING
Famous Violinist
Will conduct Master-Class

Only Conservatory in Chicago combining faculty of famous artists with the privilege of attractive dormitories for students

For 1917-18 Catalog and Dormitory Applications address

EDWARD G. SCHWENKER, Sec'y. 809 N. Clark St., Chicago, Ill.

After 11 years of most successful teaching in MAURICE VERA MAPLUN

BERLIN and VIENNA returned to CHICAGO

ARONSON

PIANIST-PEDAGOG CONCERT-PIANIST
Residence Studio: 4645 Greenwood Avenue, Chicago. Phone: Drexel 3587.

HERMAN DEVRIES

Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.

VOCAL TEACHER

MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR
Studio: 518-520 Fine Arts Building Chicago, Ill.

THOMAS N. MAC BURNEY

BARITONE
Voice Production Song Recitals
Suite 609, Fine Arts Building, Chicago, Ill. Phone, Wabash 8988

NICOLAY

Re-engaged for seventh season as leading Bass with Chicago Opera Association.

CONCERT, ORATORIO, RECITAL. TOUR NOW BOOKING

Address: Concert Bureau, JULIUS DAIHER, Auditorium Theatre, Chicago, Ill.

Aurelia ARIMONDI

Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 923 Kimball Hall Chicago, Ill.

ADOLF BRUNE, Pianist

Piano and all branches of composition taught.
621 Kimball Hall Building, Chicago, Ill. Phone Wabash 1361

VILONAT Teacher of SINGING

141 West 79th Street New York City

ALEXANDER RAAB

Pianist
CHICAGO MUSICAL COLLEGE

CHICAGO COLLEGE OF MUSIC 23rd YEAR

All branches of music taught, Expression, Dramatic Art, Dancing, Diplomas, Degrees, Medals, Recitals, Concerts, etc. Free catalog. Address: ESTHER HARRIS, President 1234 Kimball Hall, Chicago, Ill.

JEANNETTE DURNIO

The Durnio Piano Studios
611 Lyon & Healy Building, Chicago

EDGAR NELSON

PIANO ORGAN COACHING
Bush Conservatory CHICAGO

SABA DOAK, SOPRANO

Concert and Oratorio
Address ALMA VOEDISCH, Manager, or personally at Plaza Hotel, Chicago. Telephone, Superior 2680

WALTER SPRY

CONCERT PIANIST AND TEACHER
With Columbia School of Music
509 South Wabash Avenue, Chicago, Ill.

and the duet for alto and baritone, "Yon Rising Moon," Mr. Houseley has written with penetrating beauty and fine spontaneity. Much of the choral writing is made difficult through the florid passages employed to create the oriental atmosphere.

Chicago Symphony Concert

Julia Claussen was the soloist at the twenty-second pair of concerts given by the Chicago Symphony Orchestra in Orchestra Hall on Friday afternoon, March 8, and Saturday evening, March 9. Mme. Claussen, who may justly claim many friends and admirers in this city, was heard in "Divinites du Styx," from Gluck's "Alceste," the aria from Tchaikovsky's "Jeanne d'Arc," "Adieu, Forets," and the "Love Death" from "Tristan and Isolde." The popular soprano, who is to sing at the South Shore Country Club on Sunday evening, using as her program selections from opera, is heard so often in these surroundings that comment on her work at the present time seems unnecessary.

The orchestra was heard in "Scheherazade," by Rimsky-Korsakoff, which was given here at the Auditorium when presented by the Russian Ballet, under the direction of Diaghileff. It was admirably played, and the number should be added to the regular repertoire. "Pagan Poem," by M. Loeffler, the Boston composer, was revived after an absence of several seasons from these concerts. The reading was superb in every respect, and words of praise are not only due to Stock and his men, but also to Isaac van Grove, who played the piano part with telling effect. The balance of the program included Gluck's "Iphigenie en Aulide" and the prelude to Wagner's "Tristan and Isolde."

The Edison Concert

The Edison Symphony Orchestra gave its March concert at Orchestra Hall, Thursday evening, March 7, before a large and appreciative audience. Kathryn Browne, mezzo-soprano and pupil of Herman Devries, was the soloist. Miss Browne's offerings were d'Hardelot's "In the Great Unknown" and Jeanne Boyd's "In Italy," to which she added two encores, one from the prolific pen of the distinguished Chicago composer, James MacDermid, and the other a patriotic song. The orchestra gave a program that ranged between the sublime and the dance hall music, embracing compositions from Wagner to rag-time composers.

Rudolph Reuter Pleases

Rudolph Reuter recently returned to Chicago from a short trip east that embraced recitals in Springfield, Vincennes, Nashville, Murfreesboro and New York City. On March 6 he played in Grand Rapids, Mich. The Banner's account of his appearance in Nashville, Tenn., was as follows:

Rudolph Reuter made his second appearance here in recital on February 11 and aroused his audience to enthusiasm. He is a master virtuoso and plays with astounding power and verve. . . . The very uniqueness of his program was a rare pleasure—there was enthusiastic response from the audience . . . altogether

the evening was one of keen enjoyment and Mr. Reuter's second appearance here amply justifies a third.

The Nashville Tennessean had the following to say:

Mr. Reuter duplicated his success of last season . . . in the language of the street: he is full of pep. . . . Mr. Reuter appealed by reason of the cyclonic mastery of his forces and the clean-cut style of his methods. — RENE DEVRIES.

Godowsky Completes Remarkable Tour

CANADIAN PACIFIC RY CO'S TELEGRAPH
CALGARY FEB. 19, 1918 H

Haensel and Jones, Aeolian Hall, New York, N. Y.:

Pleased to say that Godowsky tour of western Canada, under our management, comprising ten record concerts, closed last night Winnipeg with sold out house. Audience fifteen hundred. Godowsky has met sensational success at every point and we desire him for return tour next season and will then try and arrange for twelve to fifteen concerts. Writing.

L. A. LAMBERT,

Mgr. Western Canada Concert Bureau.

The above telegram is self explanatory, but a few additional facts in connection with the remarkable Canadian tour of Leopold Godowsky may prove of interest.

It was through the enterprise and courage of the Western Canada Concert Bureau and its able manager, Laurence A. Lambert, that Leopold Godowsky was introduced to Western Canada, and in spite of war conditions and general depression, his tour was tremendously successful, breaking all records in the number of concerts given and in the matter of attendance and general artistic and financial success. In Winnipeg, for instance, Godowsky played to one of the largest audiences ever assembled for a recital in that city. In Calgary, Brandon, Edmonton, Medicine Hat, Moose Jaw and Regina, there was also record breaking attendance and remarkable enthusiasm in every city the "great little pianist" was acclaimed, accorded public receptions and highest honors.

American Music Optimists' Program

At the next meeting of the American Music Optimists, to be held Sunday evening, March 24, in the grand ballroom, Hotel Marcellines, New York. The following will be the program:

Theme and variations in F major, op. 3 (manuscript), (Louis Edgar Johns), Louis Edgar Johns at the piano; "Thy Voice Through Rolling Drums," "Sheep and Lambs," "Sing to Me, Sing" (Sydney Homer), Louise Homer, Jr., Katherine Swift at the piano; "Old English Drinking Song" (Huntington Woodman), "Banjo Song" (Sydney Homer), "Sunset" (Dudley Buck), "The Little Irish Girl" (Lohr), Nathaniel Stone Chadwick, Jr., "Her Violin" (Edmund Severine), "Dawn in the Desert" (Gertrude Ross), "Ship of Love" (Max Pilzer), Dorothy Pilzer, Max Pilzer at the piano; caprice, op. 30, No. 3 (manuscript), and "Humming Bird," op. 24, No. 4 (manuscript), (Louis Edgar Johns), Louis Edgar Johns; "Auld Daddy Darkness," "The Sick Child," "Children's Songs" (from "Sing-Song," by Christine Rossetti), (Sydney Homer), Louise Homer, Jr.

Otis-Dubinsky and Chorus Concert, March 21

Florence Otis, soprano; Vladimir Dubinsky, cellist; Hallett Gilbert, composer and accompanist, will collaborate with the choir of Willis Avenue M. E. Church.

New York, in a concert tonight, Thursday, March 21, under the direction of the organist, F. W. Riesberg. Gounod's "Gallia" is the principal choral work to be sung.

Victoria Boshko and Eugen Ysaye in Recital

Victoria Boshko, pianist, and Eugen Ysaye, Belgian violinist, are scheduled for a recital Thursday evening, March 28, at Aeolian Hall, New York. The program will include sonata for violin and piano, op. 24, Lazzari, dedicated to Mr. Ysaye; etudes symphoniques, Schumann; nocturne, C



VICTORIA BOSHKO,
Pianist, as sketched by herself.

minor, prelude, F major, and scherzo, B minor, Chopin, and the Beethoven "Kreutzer" sonata for piano and violin. Mr. Ysaye is said to play this sonata in New York for the first time in twelve years at this recital.

LEORE NEERGAARD

SWEDISH TENOR
CONCERTS—RECITALS—ORATORIO

Management: Julian Pollak, 47 West 42nd St., New York

JOSÉ MARDONES, BASSO

His First Metropolitan Opera Season Brings Him Praise for Every Role.
Compared Only to Edouard de Reszke and Paul Plancon

AS RAMFIS IN "AIDA"

(Metropolitan debut)

Another newcomer was José Mardones, whose resonant bass voice gave to Ramfis an appeal the part has lacked for many a year.—*New York Tribune*.

It is long since so altogether good a Basilio has been heard at the Metropolitan, in respect to both voice and acting.—*New York Evening Sun*.

AS SPARAFUCILE IN "RIGOLETTO"

Mr. Mardones, the new Spanish bass, . . . has a beautiful voice and he sang the role with distinction.—*New York Herald*.

AS ZACHARIA IN "LE PROPHETE"

. . . the three anabaptists were —, —, and José Mardones, the latter dominating his every scene.—*New York Journal*.

AS SIR GEORGE IN "I PURITANI"

The voice of Mr. Mardones sounded so beautiful in the music of Giorgio that one regretted the role is short.—*New York Globe*.

The best singing of the evening, in fact, was done by deLuca and Mardones in the famous double baritone duet. Mardones especially gave a new impression of the range and beauty of his voice.—*New York Evening Mail*.



AS COLLINE IN "LA BOHEME"

The superb voice of José Mardones was a grateful offering in the part of Colline. The Metropolitan has possessed no such bass voice since the days of Pol Plancon.—*New York Tribune*.

AS PIMEN IN "BORIS GODUNOFF"

The Spanish basso did not conceal the clarid sonority of his voice.—*New York American*.

AS DON BASILIO IN "THE BARBER OF SEVILLE"

(Under headlines "Mardones gives surprise. Spanish Basso's singing a triumph.") Mardones proved the surprise of the night, giving the "Calumny" aria with vast volume of tone, never rough and roaring, but mellow as fine Spanish oil, a triumph of bass singing.—*New York Times*.

(Of his singing of this role in Philadelphia, the *Evening Telegraph*, November 21, 1917, said:) He recalls Edouard de Reszke and Pol Plancon, but possesses a beauty of tone individually his own. Mardones is probably the greatest basso on the operatic stage today.

One would have to go back to Edouard de Reszke for a better voice in the part. His singing of the "Calumny" won a merited ovation from a great audience.—*New York Globe*.

. . . an exceptionally fine Don Basilio. Mardones, in fact, made more of the humorous Don than any of his predecessors. His singing was ever up to the mark, but in addition he kept the audience in gales of laughter.—*Brooklyn Daily Eagle*.

Concert appearances under the direction of the Metropolitan Musical Bureau, Aeolian Hall, New York

CONCERTMASTER HEERMANN IN JAIL

Musician Still Under Arrest as Enemy Alien—Other Cincinnati News and Doings

Cincinnati, Ohio, March 16, 1918.

An order was telegraphed from Washington on Tuesday, March 12, to Cincinnati, directing United States Marshal Devaney to commit Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, and teacher of violin at the Cincinnati College of Music, to jail, pending further orders as to his internment for the period of the war. Mr. Heermann was taken to Dayton, Ohio, where he is confined in the Montgomery County Jail.

Mr. Heermann was taken in custody by the United States Marshal on Friday, March 8, after it was brought to the official's attention that certain conditions of his alien enemy permit had been violated by the musician. The facts were telegraphed to Washington, and Mr. Heermann was released in the custody of A. J. Gantvoort and Edward F. Delaney, officials of the Cincinnati College of Music, upon their promise to surrender Mr. Heermann when called upon to do so. Upon receipt of instructions from Washington, Mr. Heermann was surrendered by the College of Music officials immediately.

Arrangements were made for a permit for Mrs. Heermann to visit her husband during his stay at the Dayton jail. Before his departure for Dayton Mr. Heermann made the following statement:

"I have no complaint to make. I violated the terms of my permit, though unintentionally. Had I for a moment supposed I was doing anything in violation of the Government's permit, it would not have been done. I realize these

are war times. The people of this country have accepted me wherever I have gone. They have made me successful, and I thank them all. Regardless of what action is taken now, it is my intention to become an American citizen as soon as the war is over. I would rather die than have any one believe that I would have violated intentionally this country's decree."

It is not believed Mr. Heermann will be ordered to a military detention camp, as was his former chief, Dr. Kunwald, former director of the Cincinnati Symphony Orchestra, who is now interned at Fort Oglethorpe, Ga. Cincinnati federal officials may recommend his release within thirty or sixty days on the theory that a short imprisonment will be sufficient to impress upon his mind the seriousness of failure to comply strictly with whatever regulations may be laid down by the Government for the guidance of enemy aliens in this country during the war.

Minnie Tracey's Pupils

The pupils of Minnie Tracey's class in Columbus, Ohio, were presented in an attractive recital in that city last week. In addition to her pupils there, Miss Tracey presented also one of her Cincinnati pupils, Marguerite Hukill. In this she followed out her plan of exchange pupils, one of her Columbus singers having appeared on her Cincinnati program.

Matinee Musicale

Cecil Fanning, the gifted young baritone, was the soloist at the concert of the Matinee Musicale Club on Wednesday, March 13. He was the very first attraction presented by the organization when it first entered upon its highly successful career about eight years ago. The performance given last week contained several pleasing numbers, though as a whole the program was a light one. Loewe's dramatic ballad "Edward" was the most impressive performance. Mr. Fanning sings with great finish, musical feeling and exceptionally clear enunciation. As heretofore, he was effectively accompanied by H. P. Turpin. The most ambitious number of the concert was the first local performance of a cantata for women's voices, baritone and soprano, a solo called "Sir Olaf." The music was written by Harriet Ware, and the text by Mr. Fanning. A very good chorus from the club's membership sang the music beautifully. Mrs. Louis Poock sang the soprano solos in a lovely, clear voice and charming style, while Mr. Fanning gave the baritone role its full value.

Music Circle Gives Concert

One of the most interesting and artistic concerts given here in the nature of operatic excerpts was the one by the Music Circle of the Cincinnati Section of the Council of Jewish Women, at the Rockdale Avenue Annex on Tuesday, March 12. It was named "An Afternoon with Italian and French Operas." The program consisted of solos, duets, arias and quartets from Italian and French operas, which were sung in such an artistic style and vocal art

that their presentation was on a level with grand opera. Teresa A. Strauss, a former pupil of Mme. Marchesi, and Helen Sebel Nelson, formerly of the operatic stage, were the sopranos, assisted by Maude Fleischmann, mezzo-soprano; Joseph Schenke, tenor, and Irving Miller, baritone. Martha Frank rendered the accompaniments. R. F. S.

Witherspoon Pupils in Boston and Cincinnati

Herbert Witherspoon, the eminent singer and teacher, has been engaged to appear as the bass soloist in the performance of Bach's "St. Matthew Passion," which is to be given on March 26 in Boston, by the Boston Symphony Orchestra. Three of Mr. Witherspoon's pupils have also been engaged for this event. They are Florence Hinkle, soprano; Merle Alcock, contralto, and Lambert Murphy, tenor. They have also been engaged to appear at the Cincinnati music festival, which takes place in May, and for which two other Witherspoon pupils have been engaged. They are Mabel Garrison, soprano, and Carl Formes, baritone. This is a record which speaks for itself, and Mr. Witherspoon may well be proud of this tribute to his powers both as a singer and as a pedagogue.

Sylva and Kingston for Benefit

Marguerita Sylva, late of the Opera Comique, in Paris, and the Chicago Grand Opera Company, has been added to the program for the gala entertainment for the Catholic War Fund, under the auspices of the Jewish Committee of Residents, next Friday evening at the New Star Theatre, Park Avenue and 107th street. In addition to Mme. Sylva, the program will include Morgan Kingston, of the Metropolitan Opera Company, and other celebrities. Victor Herbert will conduct his orchestra, and Mme. Sylva will sing, by special request, the "Marseillaise," and Mr. Kingston "The Star Spangled Banner."

Lotta Madden Sings

Lotta Madden, Sergei Klibansky's gifted artist-pupil, gave a most successful recital of English, French, Italian and German songs in the Straus Auditorium of the Educational Alliance, New York, on Monday, March 4. The audience was charmed by her beautiful voice, excellent diction and execution, and insisted on numerous encores. An interesting novelty was offered in a group of songs by Mrs. Hill, which was greatly liked and enthusiastically applauded. Francis Moore was at the piano.

Vera Barstow Busy

Vera Barstow, who has completely recovered from her recent indisposition, which kept her from appearing in public during the early part of the season, is now a very busy little woman. Yesterday she gave a recital for the Philadelphia Matinee Musical Club; today she plays at Washington, and thence goes straight to the Northwest to appear in a short series of joint recitals with Leo Ornstein, the last of which will be given at Duluth, Minn., on March 31.

OBITUARY

Wassili Safonoff

The daily papers report that a cable received from Petrograd last week announces the death at Kislovodsk (Caucasus) of Wassili Safonoff, the orchestral conductor, at the age of sixty-eight.

He was born in Russia in 1852, and graduated from the Imperial Conservatory at Petrograd. The first part of his professional musical career saw him a pianist (pupil of Rubinstein) and he was an exceptionally good one, being gifted with interpretative and technical mastery. For some years he toured as a pianist and then took up the baton, leading concerts in Moscow (where he became director and pianistic head of the Conservatoire) and elsewhere. He was in much demand all over Europe as a guest conductor. He made an especially striking success in London and Vienna.

During the period when the New York Philharmonic was employing guest conductors, Safonoff was engaged as one of them and made such a hit, particularly in Tchaikowsky's "Pathétique" symphony, that the next season found him installed as the permanent leader of the organization, a position he held for three years. Thereafter he returned to Europe, directed concerts in various cities, and was made the regular conductor of the Imperial Society of Music series in Petrograd.

Safonoff's style was vital and picturesque and he shone more effectively in modern than in classical works. He had the peculiarity of dispensing with a baton and using only his hands and arms for time beating and signs to his players.

Cesar Cui

From Petrograd comes news of the death there of Cesar Cui, the noted Russian composer, at the advanced age of eighty-three. He was born in Vilna, January 18, 1835. Cui came of French descent, his father having been one of Napoleon's officers left behind wounded in the retreat from Moscow. Although by profession a military engineer, Cesar Cui's musical talent always was in evidence and about 1857 he became associated with Mili Balakireff and others then interested in founding and promoting a school of racially and specifically Russian composers. He wrote essays and didactic works to foster the propaganda, and he turned out a large number of compositions, but in the main they did possess the typical tang of his country, and in fact showed German, French, and Italian characteristics. Cui had a decided melodious bent and his harmonies were euphonious and piquant. He leaned toward the smaller forms and in these did his best work, although he created also operas, chamber music, symphonic scores, ballet, etc. About a dozen of his pieces (songs, piano morceaux and violin and cello solos) became fairly popular.

FREDERICK GUNSTER

TENOR

"His performance last night was one of the most delightful of the season."—N. Y. American, Oct. 27, 1917.

Exclusive Management:
HAENSEL & JONES
Aeolian Hall, New York

IRMA SEYDEL VIOLINIST

HAS JUST MADE HER FIFTH, SIXTH AND SEVENTH APPEARANCES WITH THE

BOSTON SYMPHONY ORCHESTRA

Management:
GERTRUDE F. COWEN
1451 Broadway, New York

SEASON 1918-19 NOW BOOKING

Personal Address:
1234 Commonwealth Ave.,
Boston, Mass.

EDGAR SCHOFIELD
BASS-BARITONE

Open for Engagements for
Oratorio, Concert, Recital

"Many beautiful voices have been heard here, but none has given more pleasure than that of Edgar Schofield. While the other numbers were none the less appreciated, the most interest was displayed in those given by Mr. Schofield, whose rendition of the recitative and aria from Haydn's 'Creation' was a revelation."—Philadelphia Enquirer.

Now Engaged for North Shore Festival (Ill.), in May; and Worcester (Mass.) Festival, in October

MANAGEMENT:
JOHN W. FROTHINGHAM, Inc., Aeolian Hall, New York

At Scranton, EMMA ROBERTS
Wins New Admirers

Miss Roberts' first selection, the "Lungi Dal Caro Bene," by Secchi, was very beautifully done. She gave with much spirit a tambourine song by Wecherlin and the colorful "Carnaval" by Fourdrain, that called for an encore. This was the "Samson and Delila" aria, that especially in the latter part was most artistically sung. Another encore that was given with much charm was Rogers' "Wind Song." In phrasing and technique her work is superb.—Scranton Tribune-Republic.

Miss Roberts has an attractive stage presence, which combined with a voice of superb beauty and power made her offerings a continued delight. The introduction of a group of folksongs of the Allies in the order of their entrance into the war, beginning with a Serbian number and ending with the "Old Kentucky Home," added interest to her program.—Scranton Times.

EXCLUSIVE MANAGEMENT
DANIEL MAYER

1005 Times Building

New York, N. Y.

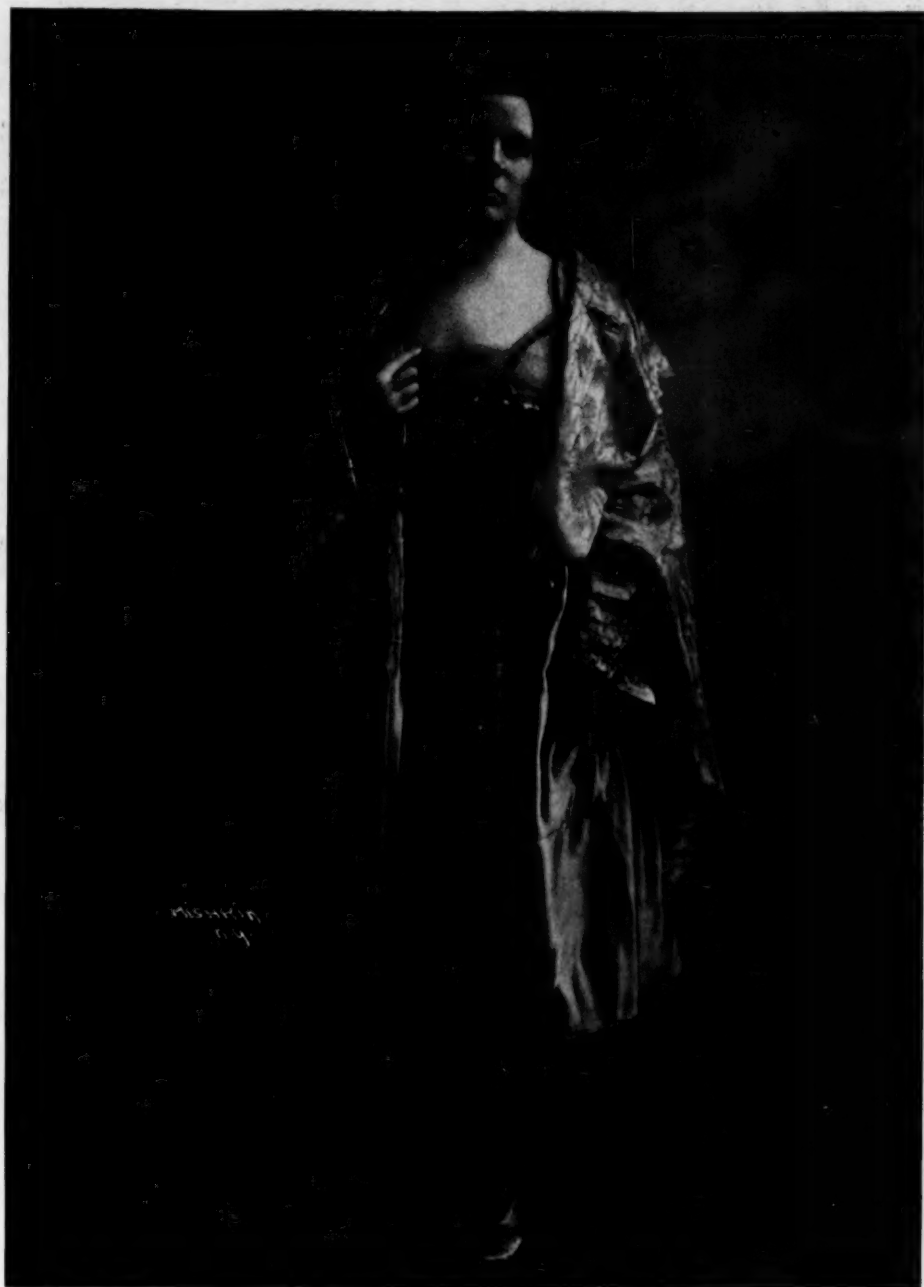


Photo by Mishkin.

IRENE STUART.

A singer recently arrived from Europe is another artist who endorses the valuable work of Mme. Tafel, the designer of costumes. Miss Stuart, at this time, is making a concert tour of this country. The gown and wrap, which were especially created at the Tafel establishment, are particularly becoming to Miss Stuart. The frock is of black net, heavily worked in French blue spangles and gold beads. The loose evening wrap is in an effectively contrasted shade of lavender.

Janet Ramsay to Give Lecture-Recitals

Janet Ramsay has arranged a series of lecture-recitals particularly fitted to the spirit of the times. She herself is a gifted pianist as well as lecturer. Thorough musicianship, magnetic personality, an easy, simple flow of language, a sense of humor, knowledge of her subject, and the coveted "several years' experience abroad," all are apparent in her work.

It is upon America, however, that Miss Ramsay is concentrating. Her lecture-recitals consist of intimate glimpses into the lives and works of American composers, and she plans in the series to take in all branches, instrumental as well as vocal. Her aim is to prove—that the public is just beginning to sense—that there is a wide field and a wealth of material to draw upon right in our own country.

The first of the series was most auspiciously launched at the well known and fashionable Tewksbury School, White Plains, N. Y., on March 5. This lecture was devoted exclusively to the vocal side. Miss Ramsay touched upon the gradual development of America's musical attitude, and gave her audience a vivid, yet concise, glimpse of Stephen Foster, Burleigh, Cadman (emphasizing the modern setting of negro and Indian music), MacDowell, J. H. Rogers and Homer. Her portrayals were strengthened by vocal illustrations from the works of each composer, which were rendered after her little talk on each. These were artistically presented by Roger de Bruyn and Merced de Piña. For Stephen Foster, the tenor and mezzo, whose voices blend exceptionally well, used an original duet arrangement of "My Old Kentucky Home" and "Uncle Ned." Mr. de Bruyn represented Burleigh with that author's negro spiritual, "Go Down, Moses." Mme. de Piña used Cadman's "The Moon Drops Low" to show the Indian atmosphere. Mr. de Bruyn sang two of MacDowell's dainty love songs and J. H. Rogers' "Absence" and "War Song," and Mme. de Piña sang Homer's "Sing to Me, Sing," and "Ferry Me Across the Water."

This first lecture was intended as a general outline of the growth of American music. Some of the composers will be treated more in detail later in the series.

The educational, as well as entertaining, value of these recitals makes them equally suited to school, college or club, and Miss Ramsay is planning a wide campaign to spread knowledge and appreciation of our own composers.

Jewish Writers to Give Reception for Max Rosen

A very interesting event is scheduled to take place on Saturday, April 27, at the Central Opera House, when the Jewish Litterateurs' Club, of Greater New York, will give a public reception for Max Rosen, the famous young American violinist.

Just before he sailed for Europe to study with Leopold Auer, Max Rosen, then a child in knee pants, played at a meeting of this club when Efrem Zimbalist was guest of honor. At that time Mr. Zimbalist was so enthusiastic over the boy's talent that he personally played the piano accompaniments for him.

Now that Max Rosen has returned to this country a great artist, the club which recognized his talent as a child, wishes to do him honor, and therefore has arranged this public reception for him. The Jewish Writers' Club includes in its membership not only all of the editors of Jewish magazines and newspapers of Greater New York, but many novelists, short story writers and poets as well.

For American Friends of Musicians in France

Under the auspices of the American Friends of Musicians in France, an unusual concert will be given in Aeolian Hall, Saturday afternoon, March 30, by the Flonzaley Quartet, the Trio de Lutece, Helen Stanley, Jacques Thibaud and Maurice Dumesnil. The Flonzaleys will play two movements from the Ravel string quartet in F, and Mme. Stanley will sing compositions of Joseph Szule, Bruneau, Pierre Alin and Felix Fourdrain. M.M. Thibaud and Dumesnil will play the César Franck sonata for violin and piano. Other features will be the Debussy sonata for flute, viola and harp, played by the Trio de Lutece, and the Bourgaud-Ducoudray "Abergavenny," a suite for string quartet and flute, played by the Flonzaley Quartet and George Barrere.

THE CHICAGO TRIUMPHS of

STRACCIARI

have been more than duplicated at Boston

IF THE PUBLIC WERE
ENTHUSIASTIC THE
PRESS WAS MORE SO!—

During the recent Opera Season **Boston voted first place** among the men of the Chicago Opera Company to

RICCARDO STRACCIARI—

- 1—**The Transcript's** opinion concludes: . . . in fine, a Marcello (Bohème) to praise and to remember.
- 2—**The American's** opinion includes: . . . His voice is a very smooth baritone of great sweetness, richness and elegance . . . as powerful and as dramatic a Rigoletto as has been seen since the days of Victor Maurel.
- 3—**The Globe's** opinion includes: He sang admirably as an artist, not merely as an Italian baritone . . . in all a brilliant impersonation.
- 4—**The Post's** opinion concludes: . . . The applause could not be denied, and the concluding passage had to be repeated over again.

Concert Tours for October, 1918, and for Spring, 1919, Are Now Being Laid Out.

Mr. Stracciari's phonographic records can be heard at the store of any Columbia dealer. If you will go to the trouble of hearing these records, you will, assuredly, write immediately for particulars of fees, dates, etc., to *Stracciari's Concert Manager.*

M. H. HANSON

437 Fifth Avenue, New York City

Steinway Piano Used

TWO AMERICAN NOVELTIES

(Continued from page 5.)

(hart) were all three submitted to Mr. Gatti-Casazza, who chose that of "Shanewis."

The Story of "Shanewis"

The plot of "Shanewis" as outlined by the librettist is as follows:

Mrs. J. Asher Everton, a wealthy widow and prominent club woman of Southern California, has become interested in Shanewis, a beautiful educated Indian girl of musical promise, sending her to New York for vocal training. After several years' study, Shanewis is invited by her benefactress to spend the summer in her bungalow by the sea. A few days afterward Amy Everton arrives home after a month's visit in the East following her graduation from Vassar and, in honor of both girls, Mrs. Everton gives a dinner, dance and musicale. Shanewis, who does not dine before singing, makes her first appearance before Mrs. Everton's guests when she comes into the crimson and ivory music room to sing.

Her initial number, "The Spring Song of the Robin Woman," a Tamsian legend, together with the thrilling quality of her voice, her undoubted histrionic ability, and her engaging smile, create a sensation even among the older, more critical guests.

Lionel Rhodes, the childhood fiance of Amy, is fascinated by the charm and novelty of Shanewis. He names her immediately "Enchantress," "The Robin Woman" who calls spring to the heart, and he makes impetuous love to her behind a screen of palms while the guests are out on the terrace dancing. Shanewis is at first shy but, finally, not knowing of his engagement to the daughter of her benefactress, she yields to his wooing conditionally. The condition is that he go with her to her home on the reservation to see if her family be any bar to his regard. He consents, and their interview is terminated by the sudden entrance of Amy with a young man who seeks the next dance with the Indian girl.

Surprised and annoyed by their evident confusion at her interruption, Amy jealously protests to Lionel, and is not reassured by his half-hearted efforts to propitiate her.

The clock strikes twelve, and the guests hasten to take their departure, which they do lingeringly, congratulating Mrs. Everton and Shanewis, and teasing Amy, laughingly about her lover's interest in the Indian girl.

The second part takes place in Oklahoma a few days later. With a plausible excuse Shanewis has left Mrs. Everton for the reservation, where Lionel has secretly followed her. They are discovered watching the closing scenes of a big summer powwow. Instead of being repelled, the gay and brilliant pageant, the mingling of traditional, of transitional and of modern Indian life appeals to his strong sense of the picturesque. He watches with lively interest the crowds about the refreshment booths, the gay blankets, the Indian mothers with babies in cradleboards, the dancers in regalia and the white visitors in holiday attire. The ceremonial songs, even, move him strangely, so that his impulsive love for Shanewis grows stronger in the vivid atmosphere which belongs to her. Therefore, when Philip Harjo, a fanatical young Indian devoted to the old traditions, presents Shanewis with a poisoned arrow once used by a maiden of the tribe to revenge herself upon a white betrayer, he is piqued and assures Harjo that Shanewis will never have use for such a weapon.

Lionel and Shanewis attract much attention especially among the white people. A jazz band of young people serenade them, and young high school girls hover around, allured by the handsome Californian. Lionel begs Shanewis to leave early, but she insists on staying to the end. When the crowd has nearly all departed, the booths are stripped, and Shanewis has accepted the poisoned arrow from Harjo, Mrs. Everton and Amy hasten up in travelling costume. They strive to check Lionel's mad infatuation for Shanewis. He refuses absolutely to return with them and declares anew his love for Shanewis. But the Indian girl, learning for the first time of his engagement to Amy, rejects his love with scorn. She insists upon surrendering him to Amy, thus repaying her debt to Mrs. Everton. Passionately she denounces the white race and its dealings with her people. She then declares her intention of retiring from civilization to seek refuge in the forest, near to God, to recover from her wound. Recognizing the evolutionary distance

between her and that other maid who sought revenge for treachery, she throws the bow and arrow far from her.

Though all the other Indians had left at the beginning of the altercation, Philip Harjo watches the scene from behind a tree. As Shanewis repulses Lionel, Harjo rushes out, snatches up the bow and arrow and shoots the young man straight in the heart. Shanewis runs back; she and Amy kneel beside him, while Mrs.

poem, "The Dance in Place Congo," when finished, seemed to me so dramatic that I thought it well adapted for the stage. My scenario has, however, been modified and changed by Ottokar Bartik."

Plot of the "Place Congo"

The story concerns itself with the loves of Aurore, the beautiful quadroon girl (played by Miss Galli). Remon (played by Mr. Bonfiglio) is her accepted lover, but her grace and beauty have excited the jealous passion of Numa (played by Mr. Bartik). Urged on by his passion, Numa consults the old Voodoo fortune teller, praying for her help to obtain for him the love of Aurore. But instead she prophesies his death. The jealousy of Numa for Remon is about to reach a tragic climax, when at the height of the dance the warning strokes of the nine o'clock bell are heard calling the slaves to quarters. The dancers break off and, with gestures of despair, begin slowly and reluctantly to disperse. Aurore, Remon and Numa still linger. As Numa makes a rush at Remon, Aurore stabs him. But her triumph is short, for at once a slave driver appears with uplifted whip and the scene closes with the note of tragedy.

Mr. Gilbert in his music has employed five actual creole themes. The principal one of them is "Bamboula," which has the fascinating rhythm known as the "Habanera." This principal tune probably originated in the West Indies, and is the same one that the late Samuel Coleridge Taylor employed in his orchestral piece of that name.



© Underwood & Underwood.

GIOVANNI MARTINELLI,

Tenor of the Metropolitan Opera Company, whose substantial success with that organization this season has been one of the outstanding features. His Faust in one of the season's most important revivals, was an especially fine piece of work. Aside from his operatic activities Mr. Martinelli's magnificent voice and splendid singing have secured many dates for him in the festival and concert field.

Everton frantically attempts to drag Amy from the scene. Shanewis looks upward, saying, "Tis well. In death thou art mine!"

Henry F. Gilbert's Ballet

As long ago as in the year 1886 there appeared in the Century for February a story by George W. Cable, the famous depicor of life in New Orleans, entitled "The Dance in Place Congo."

Mr. Gilbert says: "Originally written as a symphonic

MAURICE DAMBOIS

BELGIAN CELLIST

Whose Success in America Has Been Phenomenal

WILL GIVE HIS

THIRD RECITAL IN NEW YORK
in Aeolian Hall, Tuesday
Afternoon, April 9th

Mr. Dambois is now under the Management of
LOUDON CHARLTON, Carnegie Hall, New York
(CHICKERING PIANO USED)



© Apedo, N. Y.

Sue Harvard

SOPRANO

Soloist With

N. Y. Philharmonic Orchestra

Philadelphia Symphony Orchestra

N. Y. Symphony Orchestra

Wassili Leps Symphony Orchestra

Cincinnati Symphony Orchestra

CONCERT

ORATORIO

RECITAL

Appearances in the Following Cities

AKRON, O.
BALTIMORE, MD.
BEAVER, PA.
BROOKLYN, N. Y.
CLEVELAND, O.
CINCINNATI, O.
CADIZ, O.
EAST LIVERPOOL, O.
ELYRIA, O.
FORREST CITY, ARK.
HOMESTEAD, PA.
INDIANA, PA.
ILION, N. Y.
JOHNSTOWN, PA.

KITTANNING, PA.
LEBANON, PA.
LITTLE ROCK, ARK.
MORGANTOWN, W. VA.
MANSFIELD, O.
MARIANNA, ARK.
NEW PHILADELPHIA, O.
NEW YORK, N. Y.
NILES, O.
NEWCASTLE, PA.
OBERLIN, O.
OIL CITY, PA.
PRINCETON, MASS.
PITTSBURGH, PA.

PHILADELPHIA, PA.
PITTSBURGH, PA.
STUEBENVILLE, O.
SHARON, PA.
TORONTO, O.
UNIONTOWN, PA.
UTICA, N. Y.
WHEELING, W. VA.
WOODLAWN, PA.
WASHINGTON, PA.
WYNNIE, ARK.
WILKINSBURG, PA.
WELLSVILLE, O.
YOUNGSTOWN, O.

Season 1918-1919 Now Booking

Management: Haensel & Jones, Aeolian Hall, New York

Elizabeth Wood Scores Again

Elizabeth Wood scored a very real success when she appeared as soloist with the Brooklyn Apollo Club at the second concert of the fortieth season, which was given in the Brooklyn Academy of Music. "The leading soloist was Elizabeth Wood, contralto, who offered two groups of songs," said the Brooklyn Standard Union of the following day. "Her voice is that rarest of all voices, the

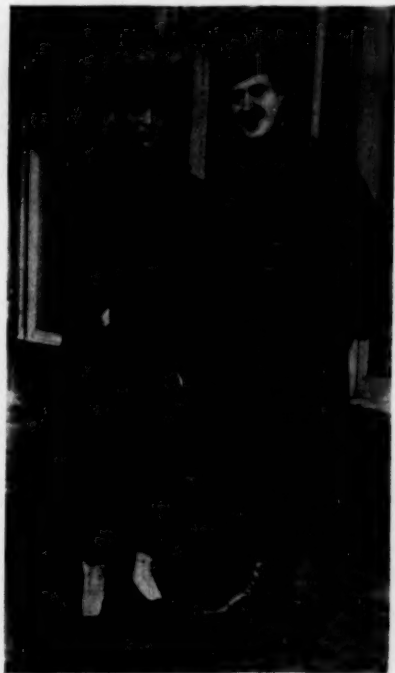


ELIZABETH WOOD,
Contralto.

alto, and her ability as a singer has earned in one night the approval and appreciation of Brooklyn music lovers." This is simply another sample of the manner in which this gifted American wins the delighted applause not only of her audiences everywhere, but of even the most critically inclined.

Heckman Says He Gave Up
\$10,000 Season to Join Army

In the magazine section of the New York Times, Sunday, March 10, there was a long story, which told "How Camp Life Makes Men Over." Walter Heckman the well known singer, is among the musicians who gave up a very flattering career to join the army, and has found camp life



ADA SODER-HUECK, THE WELL KNOWN NEW YORK VOICE TRAINER AND COACH, AND WALTER HECKMAN, SUCCESSFUL OPERATIC TENOR, NOW SERGEANT AT CAMP UPTON.
Sergeant Heckman has been prepared for his career solely by Mme. Soder-Hueck.

decidedly beneficial. This is the portion of the Times' story referring to Mr. Heckman:

Several musicians are under Colonel Vidmer's encouraging leadership in the 306th. Sergeant Hochstein is one, and Sergeant Heckman is another. As a civilian, Walter Heckman was a singer; as a soldier, he looks after the food supply of the regiment; in other words, he is supply sergeant. "My chief work is attending to the food," he remarked cheerfully. "But my voice has improved, just the same!" "It stands to reason that it would," he explained. "Everything about me is better. My body is in better condition, of course my voice is, too. It has improved in volume, I know, and my friends at home tell me that it has improved in quality, too. Seems to me it couldn't help it. Why, I weigh 175 pounds, and I never weighed more than 165 in my life; I weighed 163 when I came." When he isn't busy allotting beef and potatoes and making sure that his comrades are well fed on \$0.4105 a day, Sergeant Heckman devotes his spare time to the 306th's Glee Club of 300 voices, of which he is director and coach. When he was first drafted, Sergeant Heckman says frankly that from one point of view he was "distressed." He was quite willing

to fight for his country, but he could not help regretting what he thought would be a knockout blow to his career.

"I was just beginning to get on with my work," he said. "I'm twenty-six, and I've been pegging away for five years. For next year I had expected a lot of work—I'd have made about \$10,000 in 1918, I think, and this is the first year that I'd got anywhere near so far—you see it isn't the money, it's the progress that it means. But now—well, I'm thankful I'm drafted. That's all I can say."

Mr. Heckman was prepared for his vocal career at the Soder-Hueck studios, New York.

Report Leginska Success at Montreal Debut

Over the wire comes the first report of Leginska's success at her first appearance in Montreal, Canada, on Friday evening, March 15:

(By Telegram)

Montreal, March 16, 1918.
Leginska wonderful. Tremendous success. Everybody wants her back for return date.
EVELYN BOYCE.

Emma Roberts in Cincinnati

The accompanying picture shows Emma Roberts getting into an automobile to go to the rehearsal with the Cincinnati Symphony Orchestra, with which she sang recently with extraordinary success.

This young American singer attains a new triumph every time she sings, and no wonder can be attached to this when one has met the woman behind the voice, whose gracious personality and charming intellectual ability insure a confidence that she does all things well. She is



EMMA ROBERTS.

On her way to a rehearsal of the Cincinnati Symphony Orchestra.

much sought after by social leaders, and many entertainments are given in her honor, or offered in her honor, as Miss Roberts is too wedded to her profession to yield to the temptations of the social world, and therefore, in justice to herself, she has frequently to decline. However, Mrs. Charles Taft was fortunate in planning a tea for Miss Roberts when she could attend, and this was done to attest Cincinnati's appreciation of her splendid art.

Miss Roberts is under the management of Daniel Mayer.

The GEORGE HAMLIN SUMMER SCHOOL FOR SINGERS LAKE PLACID, ADIRONDACK MOUNTAINS, NEW YORK

June 1st to October 15th, 1918

An exceptional opportunity for Teachers and Students of singing to combine a Summer Vacation in this ideal Resort with Superior Instruction in VOICE PRODUCTION, INTERPRETATION, DICTION, PROGRAM MAKING, FRENCH LANGUAGE and DICTION, STAGE DEPARTMENT for OPERA and CONCERT, Etc.



"CRELEYRON"—Residence of Mr. George Hamlin, Lake Placid—Adirondack Mountains, New York

TERMS and PARTICULARS, regarding LIVING ACCOMMODATIONS, etc., at LAKE PLACID, furnished on request. Special terms for CLASS INSTRUCTION. Address, until JUNE first:

Secretary, GEORGE HAMLIN, 154 EAST 70th STREET, NEW YORK

Mr. GEORGE HAMLIN, now in the zenith of his career, and for many years a leading figure in America's Concert and Operatic life, will give Individual and Class Instruction at his Summer Music School at Lake Placid, from June first to October fifteenth. Mr. Hamlin's remarkable experience in Song Recitals, Oratorio and the presentation of important Operatic roles qualifies him eminently for this work. Mr. Hamlin is an acknowledged master in Interpretation, Program Making, and his Repertoire is almost unlimited.

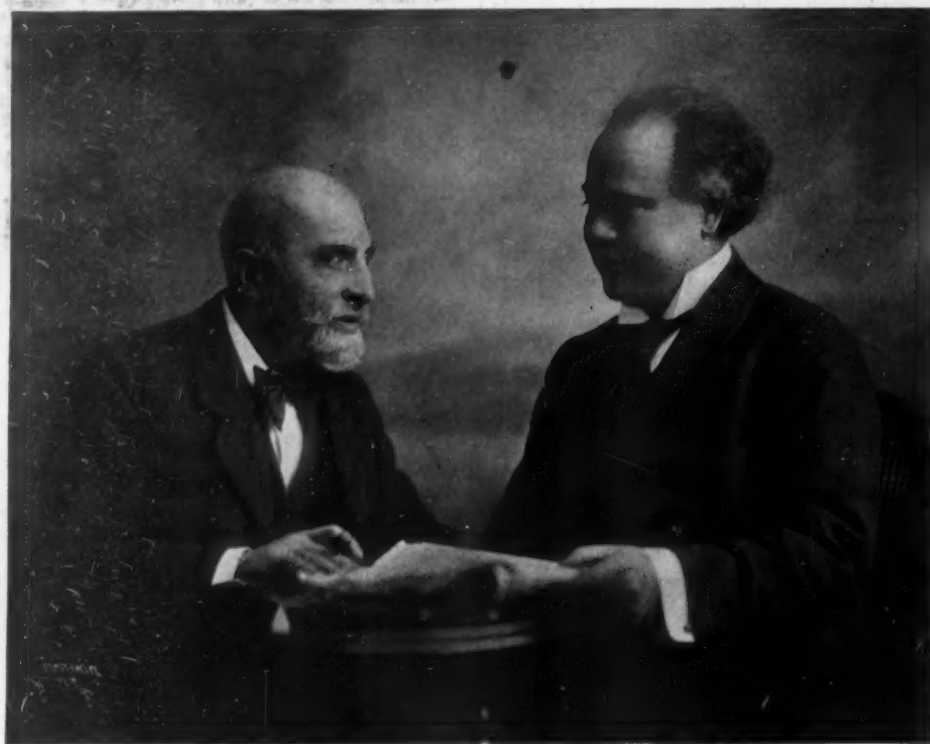


Boston Evening Transcript Concerning Mr. Hamlin's recent appearance in "The Jewels of the Madonna" with the Chicago Grand Opera Company.

Mr. Hamlin's "Gennaro" is a more acutely imagined and a better sustained piece of operatic characterization than American singing-actors usually accomplish within their slender opportunities. * * * So far as the music of the opera concerns "Gennaro" and "Maliella," Miss Raisa and Mr. Hamlin enriched it with characterization. * * * Not once in the progress of the performance did the spectator think of Mr. Hamlin as an American. He was, as he should be, the singing-actor in acute, individual and illusory accomplishment of his character.

Mr. Hamlin is engaged for the next Worcester Festival—his eighth appearance at these Festivals

Mr. Hamlin is available during entire season for CONCERT, SONG RECITALS, Etc.
Concert Managers: HAENSEL & JONES, Aeolian Hall, New York.



PROF. LEOPOLD AUER (left) AND ARTHUR M. ABELL.

Two Violin Connoisseurs

The accompanying illustration shows Dr. Leopold Auer and Arthur M. Abell, photographed together very recently in New York, both of them having arrived here from Europe within the past few weeks. Mr. Abell, on his various trips to Russia for the *MUSICAL COURIER*, had met the distinguished violin pedagogue there many years ago and a warm friendship sprang up between the two, which was renewed when they met again in this country recently. Mr. Abell, although he was the Berlin representative of this paper for many years and had gained an enviable reputation for himself as a musical journalist, neverthe-

less began his career as a violinist and never has lost his love for that instrument, for those who play it, for its construction, its literature, its history. He is himself owner of one of the best known violin collections in the world, which Mrs. Abell and he inherited from the late Dr. Partello, father of Mrs. Abell. No one has written more exhaustive articles about Auer and his pupils than Arthur M. Abell. His Berlin letters in the *MUSICAL COURIER* first introduced to American music lovers the names, and presaged the coming importance of Mischa Elman, Efrem Zimbalist, Jascha Heifetz, Kathleen Parlow, Eddy Brown, Frances Macmillen, etc.

PHILADELPHIA ORCHESTRA CONCERT

Americans Present "Madame Butterfly"—Sears in Lenten Recitals at St. James'

Philadelphia, Pa., March 12, 1918.

Opening with the gorgeously colorful symphonic suite "Scheherazade," Rimsky-Korsakoff, the Philadelphia Orchestra concerts at the Academy, March 8 and 9, proved very enjoyable events that were deeply appreciated by the large audiences in attendance. From "The Sea and the Vessel of Sindbad" to the conclusion, the effect of the interplay of moods proved interesting and was given with commendable artistic discretion as well as poetic discernment. Concertmaster Thaldeus Rich had ample opportunity to display his virtuosity during this number and fully measured up to the beautiful type of work and understanding he is ever capable of offering. His round, mellow and resonant tone and admirable technic was brought forward with a refined and admirable simplicity that captivated and afforded real enjoyment. Praise of the same nature is also due cellist Hans Kindler, oboist Marcel Tabuteau and bassoonist Krueger, all of whom did admirable work. Stokowski's interpretation was broad, fascinating and masterly. Pablo Casals was the soloist of the occasion, playing "Concert Passione," by Georges Dorday, a French composer, who, in writing this work for cello and orchestra, has displayed a thorough knowledge of both the cello and its tonal background.

Wagner's "The Flying Dutchman" overture formed the concluding number, and under the able baton of Stokowski brought the concert to a close in magnificent style.

Americans Present "Madame Butterfly"

On Tuesday evening, March 5, the Metropolitan Opera Company presented "Madame Butterfly" at the Philadelphia Opera House before a very large audience. The production was received with clamorous applause. Geraldine Farrar was the Cio-Cio-San. Paul Althouse as B. F. Pinkerton acquitted himself with complete satisfaction, both histrionically and vocally. His voice rang out in fine, clear tones, and the high lights of the opera were negotiated by him with the utmost ease and satisfaction. Rita Forna was the Suzuki, and she was well cast for the part. Minnie Egner was Kate Pinkerton. Thomas Chalmers was remarkably fine as Sharpless. Roberto Moranzoni was the conductor, and his work was greatly enjoyed.

Sears in Lenten Recitals at St. James'

During the present Lenten season, S. Wesley Sears organist of St. James' Episcopal Church, Twenty-second and Walnut streets, is holding a series of Lenten recitals on Sunday afternoons. These recitals begin at 5 o'clock and the makeup of the programs has been particularly interesting from all angles of observation. The lists include all the great works written for organ, and the facility as well as art with which Mr. Sears presents them is a strong indication of the undeniable musicianship with which this master organist is endowed. G. M. W.

RECENT SUCCESSES OF ARTHUR SHATTUCK

CHICAGO RECITAL—NEUMANN SERIES

Mr. Shattuck has endeared himself to the connoisseurs who take art seriously, and who put the things of musicianship above the things of flashy virtuosity. The sterling qualities that have made Mr. Shattuck a welcome visitor here were again in evidence. He performed as always with elegance of style and with poetic imaginativeness.

Borowski—Chicago Herald

A miscellaneous group of pieces revealed to advantage the brilliant technic, the exquisitely wrought detail and the sense of design that make him one of the most satisfying pianists before the public.

Henrietta Weber—Chicago Examiner

Shattuck made this piece alive (Thalberg Fantasie), playing the involved themes with sonorous tone and with discerning shading.

Rosenfeld—Chicago Daily News

Arthur Shattuck turned back the pages of musical history yesterday to an unfamiliar chapter—the early Victorian. It was as interesting as reading a page of Thackeray. Only an artist like Arthur Shattuck could have made a success of it.

Edward Moore—Chicago Journal

PHILADELPHIA—MORNING MUSICALS

Arthur Shattuck belongs to the school of brilliant players whose every note is a delight to those who admire a manly, forceful style.

Philadelphia—Record

His is a finished art that is emphatic in the matter of intelligent interpretation. Yesterday's concert was the most delightful of the season.

Philadelphia—Press

Arthur Shattuck performed admirably. His control of the keys is close to faultlessness.

Philadelphia—Public Ledger

Mr. Shattuck fully upheld the high standard which his artistic achievement has created for him. The concert was the best of this series which terminated today.

Philadelphia—Star



Mr. Shattuck played with his accustomed style and brilliancy. His Brahms and Chopin numbers were especially enjoyable, and his lighter group was done with much finesse and fascination of fancy.

Philadelphia—Telegraph

BOSTON—BENEFIT RECITAL

There was a large audience. The concert itself, without the significance of the cause for which it was given, should have filled the hall.

Mr. Shattuck's performance of the Thalberg Fantasie was as brilliant as his playing of the other numbers was delightful.

Philip Hale—Boston Herald

Mr. Shattuck is a pianist of rare ability, with a remarkable technic and a virile and expressive style.

Boston Daily Advertiser

BALTIMORE—SYMPHONY ORCHESTRA

Mr. Shattuck is a very virile, vital and convincing player and he aroused the audience to an unusual pitch of enthusiasm.

Baltimore Evening Sun

Mr. Shattuck last evening revealed himself as an extremely brilliant, forceful artist, with a very clear, clean-cut tone, whose performance was marked by great breadth and fine appreciations. He played with magnificent authority and technical facility.

Baltimore News

It is a picturesque and colorful work (Tchaikovsky B flat Minor Concerto) and it was interpreted by Mr. Shattuck in a highly intelligent style. Mr. Shattuck has an admirable technic, splendid authority and precision of attack and a fine sense of rhythm. His playing has marked individuality and in the first movement of the concerto especially it was marked by a broad dignity that was decidedly effective and in keeping with the score.

Baltimore Sun

His playing of the Tchaikovsky Concerto was masterful interpretation of the wild beauty which is so characteristic of the work of this most popular of Russian composers.

Baltimore American

Secretary: MARGARET RICE, 325 Oakland Ave., Milwaukee, Wis.

(Steinway Piano Used)

AN ORCHESTRA IN THE ARMY

Kelly Field Develops a Symphonic Organization with Many Experienced Orchestral Players

By Lieut. H. E. van Surdam

Some future day when the strains of "La Marseillaise" blend with "The Star Spangled Banner" in reverberation from shore to shore on the Rhine, and when "Yankee Doodle" is a popular "rag" in Berlin, the Kelly Field Orchestra (South San Antonio, Tex.) will be very much "among those present." Just now the "music men" of the orchestra—some twenty-five of them—are proving to the powers that be at Kelly Field that music truly has its charms; that the khaki clad hosts thrive on it; that they are better soldiers for it. And the executive heads realize this. As a result the Kelly Field Orchestra and the Kelly Field Band are just as much an essential at the nest of America's eaglets at Kelly as airplanes.

Although bands have long been recognized organizations in the United States Army, a representative orchestra is an innovation, a department in the embryo. It is believed the Kelly Field Orchestra is the first official organization of this kind in the service. Established early last fall, the orchestra is rapidly reaching maturity. It is the ambition of the officers and enlisted men identified with this infant undertaking to make it as potent a musical organization as the nationally known U. S. Marine Band. The orchestra was established—in a very small beginning—last October. It has grown with rapid strides. Today it is a very important cog in the soldier making machinery at Kelly Field.

The leader of the orchestra is John Weber. He has been connected with military musical organizations for twenty-two years. He was detailed to Kelly Field by order of the War Department. It was on recommendation of Maj. P. E. van Nostrand, post adjutant of Kelly Field, that he went to Kelly. He was formerly at Fort Hancock, New York. Major van Nostrand at one time was Mr. Weber's commanding officer at Fort Hancock. Mr. Weber was leader of the band there for thirteen years. He saw service during the Spanish-American War and was on the border during the Mexican disorder. He is a clarinet soloist and a real artist on his instrument. He also is a composer and is the author of the "Major van Nostrand March," which was played for the first time at Kelly Field and scored a tremendous hit.

Members of the orchestra and of the band have been assembled in the 145th Squadron, known as the "Musician Squadron." Captain Frith is commanding officer. Captain Frith is intensely interested in the orchestra and its work. The 145th is classified as a "permanent squadron."

Sergt. Abraham Frankel is assistant orchestra leader. He is one of America's sons who placed a career behind him to join the colors. He was formerly solo violinist with the Russian Symphony Orchestra. He also toured with Mme. Schumann-Heink. Incidentally, he accompanied her to the various cantonments in the vicinity of San Antonio during her visit there last week.

Sergt. W. Leon Remfrey is clarinet soloist. He is a previous service man, and has been identified with a number of military musical organizations. He was formerly clarinet soloist of the Tenth Infantry Band.

Raymond W. Frey, who plays the French horn, was formerly with the Reading, Pa., Symphony Orchestra.

James F. Unger, first violinist, is another rising celebrity who enlisted with the entrance of this country into the world war. He is a product of the Volpe Orchestra, of New York.

Sergt. Harry L. Miller, also first violin, is a graduate of the Seattle, Wash., Conservatory of Music.

The pianist is Sergt. John Erickson, a graduate of the Boston Conservatory of Music, and is a brilliant performer.

The orchestra has given a number of concerts at Kelly Field and has appeared on several occasions in San Antonio. Weekly concerts are given at the base hospital for the benefit of the convalescents there. It plays every Friday night for the Officers' Club. Mr. Weber is planning to increase the number of pieces to fifty and to establish it as the Kelly Field Symphony Orchestra.

The following men are attached to the Kelly Field Orchestra: Orchestra leader, John Weber; assistant leader, Abraham Frankel; John Erickson, Jr., piano; James E. Unger, first violin; Benjamin Satran, first violin; Harry L. Miller, first violin; William E. Wanlass, first violin; Adolph A. Bernick, second violin; Harry Downing, second violin; Michael Yurko, second violin; Victor Chylinski, second violin; William L. Waterhouse, viola; Arthur Jellison, cello; Herbert A. Ferrile, string bass; Henry H. Houghton, flute; W. Leon Remfrey, clarinet; Raymond W. Frey, French horn; Harry C. Joubert, solo

cornet; Raymond W. Bawer, first cornet; Rudolph A. Olson, trombone; Dan S. Felton, snare drum and traps; Leslie C. Howard, snare drum and zylophone.

ST. LOUIS, MO.

St. Louis, Mo., March 4, 1918.

Three of the Beethoven sonatas constituted the program of Ernest R. Kroeger's second Lenten recital on Monday night, February 25. Interesting notes on the composer were interspersed by Mr. Kroeger, who does much in this annual series to further the study of the more worth while writings of the classic composers. The sonatas were beautifully played, and much enjoyed from a musical as well as an educational standpoint.

Morning Choral Gives Benefit

For the benefit of the Sailors' and Soldiers' Club, the Morning Choral gave a recital at the Wednesday Club on Thursday night, February 28. The songs, which were for the most part very old fashioned, were sung in the costume of the day. For the more modern compositions, there were special scenic effects that were excellent and had much bearing on the success of the concert. The very splendid direction of Charles Galloway was evident in the opening number, "Scotland's Burning," sung by the club. There were several solos, of which the most effective was the "Oracle of Delphi," by Mrs. Hester Pasmazoglou. Mrs. Carl J. Luyties played valuable accompaniments.

Marie Ruemmeli Pleases in Recital

Marie Ruemmeli gave the first of her two St. Louis recitals for the season at the Sheldon Memorial on Thursday evening, February 28. The program was essentially classic—Mozart, Beethoven, Schumann and Chopin. The Mozart variations in A major were played with charming delicacy of touch, beautiful shading and color of tone. The beauties of the Beethoven sonata, op. 81, also were brought out effectively, and there was a wealth of life and color in the Schumann "Carnaval." The recital at every point revealed an artist of much talent and attainment. Those who heard Miss Ruemmeli on Thursday are interested in her next concert, which includes several modern numbers. The handling of the more modern things by an artist of her technical ability and interpretative skill will be interesting. Miss Ruemmeli is under Miss Cueny's direction.

Edna Gunnar Peterson at Popular Concert

Edna Gunnar Peterson, pianist, playing the Mendelssohn "Capriccio Brillant" in B minor, with the orchestra, was soloist at the seventeenth popular concert on Sunday afternoon, March 3. Another interesting feature of the concert was the two request numbers on the program, the overture to "Egmont" (Beethoven) and the waltz, "Bad'ner Mad'ln," of Komzak. The concerto, with orchestral accompaniment, was very satisfactory, but Miss Peterson was heard to much more advantage in a later group of two, the Liszt sixth "Sonneto del Petrarca" and the Paganini-Liszt etude in E major. Especially in the last mentioned did Miss Peterson show an interesting technical equipment. She pleased her audience to the extent of many acknowledgments and finally an encore. The Nevin suite, "In Arcady," which was quite charmingly done, the somewhat worn but always popular "Faust" fantasy of Gounod and two of the vivid Brahms Hungarian dances completed the program.

Joseph Rosenblatt and Hebrew Music

A very decided departure from the customary in recital was felt in the program which Joseph Rosenblatt gave at the Victoria Theatre on Sunday night, March 3. The art of the cantor of a synagogue is the natural result of the centuries of repression that have characterized the Hebrew race. Small wonder, then that it is like the flood gates opened now that this pent up music, religion and philosophy of the Jews is being given an opportunity for expression. Joseph Rosenblatt's tenor is a voice of exquisite beauty, clear and true as a woman's. One was surprised to hear the immensity of the tone that followed some of the lighter passages. There is passion in his singing and a beauty of interpretation and phrasing that is more often lacking than present these days. Rosenblatt and the few others who are making an effort to revive and perpetuate those beautiful old Hebrew folksongs, in poignant minor mode, should be encouraged at every point.

The Sixteenth Popular Program

Two numbers from the regular symphony programs were present on the program for the sixteenth popular concert on Sunday, February 24. It was interesting to see the hearty welcome which these two numbers, the prelude to "The Delectable Forest" (Ballantine) and the third movement, "South," from the Hadley symphony, "North, East, South and West," received at the hands of the audience. Another interesting feature of the concert was the suite, "Lalla Rookh," by Ernest R. Kroeger, a well known St. Louis composer and pianist. The "Cavalcade" and "Wedding Festival," the first and third movements, extravagant in the display of elemental color, are made more vivid by the sensuous languor of the Far East which characterizes the intervening picture. The suite is of much interest and bears frequent hearing. Gladys Stevenson, pianist, was a delicate looking soloist to attack the technical barriers of the Rubinstein concerto in D minor. One was quite surprised at the volume of tone she developed as the concerto proceeded to the immense close of the first movement. The van der Stucken march, "Louisiana," opened the program, which was closed with the "Wedding of the Winds," Hall. With the exception of the Rubinstein, the program was entirely contemporary.

Z. W. B.

Symphonic Pacifism

[From the New York Morning Telegraph]

There are persons in this country who believe we would be going far enough if we should pass a resolution of thanks to Dr. Muck for refraining from playing "Die Wacht am Rhein" at his concerts.

SAMUEL GARDNER

GIFTED VIOLINIST,

writes us:

In having your magnificent Grand Piano at my recitals throughout the country, I always feel sure that the tone of my wonderful Guadagnini violin will have the proper balance and beauty of tone so necessary for fine ensemble.

The Baldwin Piano

has the Cremonese quality beyond all other instruments of the key-board family.



The Baldwin Piano Company

CINCINNATI 142 W. 4th St.	CHICAGO 323 S. Wabash Av.	NEW YORK 665 Fifth Av.
ST. LOUIS 1111 Olive St.	INDIANAPOLIS 18 N. Penn'a St.	LOUISVILLE 521 S. Fourth Av.
DENVER 1636 California St.	SAN FRANCISCO 310 Sutter St.	DALLAS 1911 Elm St.



MARIO SALVINI

TEACHER OF THE ART OF SINGING

Studios of Vocal Art:
305 West 71st Street, New York
Telephone, Columbus 2202

MAX LIEBLING Couch for
VOCAL
RepertoireACCOMPANIST-PIANO INSTRUCTION
Address: 528 Seventh Ave. Phone 2499 Circle, N. Y. CITY**CORNELIUS VAN VLIET****The Dutch Cellist**

2641 GIRARD AVE., SO. MINNEAPOLIS, MINN.

MME. CARRIE BRIDEWELL

CELEBRATED CONTRALTO.

Formerly of the Metropolitan Opera Company.
145 East Thirty-fifth Street New York City**FRANK FRUTTCHEY**

LECTURES ON MUSIC.

Available for Universities, Schools, Teachers' Associations, etc.
Address: - Room 80, 213 Woodward Avenue, Detroit, Michigan.**WITHERSPOON** VOCAL
INSTRUCTION

Formerly Metropolitan Opera Company

148 West 72nd Street - New York

MARIE SUNDELIUS Soprano

With the Metropolitan Opera Co.

Exclusive Management:

GERTRUDE F. COWEN 1451 Broadway, New York

EDGAR**STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

RIEMENSCHNEIDER

PIANIST

(with LESCHETIZKY 1903-06)

STUDIO: 722 The Arcade, Cleveland, O.



ROGER DE BRUYN

**FRENCH
REPERTOIRE TENOR**

In America at Present

Florence MacbethPRIMA DONNA COLORATURA
Chicago Grand OperaPersonal Management: DANIEL MAYER, 1005 Times Bldg., N. Y.
Phone, Bryant 2640.

Booking Season 1917-18

JOHN McCORMACK

In America Entire Season 1917-18

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER

D. F. McSweney, associate manager
511 Fifth Ave. (Postal Life Bldg.), New York
Steinway Piano Used**HERMANN KLEIN**Teacher of Some of the Most Successful
Singers Now Before the PublicCo-Editor, Garcia's "Hints on Singing";
Author, New English Version of "Carmen";
Translator, Metzler's Mastersongs, "Lieder
in English."

40 Avenue Road, Regent's Park, N. W., London

OSCAR SAENGER

Teacher of Famous Opera and Concert Singers

From the rudiments of tone placing to artistic finishing
for concert, oratorio, recital and opera.

Telephone 687 Lanoz STUDIO 6 E. 81st Street, New York

GOTHAM GOSSIPNew York Singing Teachers' Reception and Musicales
—De Olloqui Second Recital—Duquette and Manfred
Malkin Applauded—Mrs. Keator's Three Lenten
Recitals—Steinberg's Russian Concert—Two
Plays by American Academy Students—
Turner-Maley Songs Given Before
Schumann Club—"Up the
Scale" with AsaiAntoinette Ward's Pupils—Mrs. Theodore Parsons'
Lectures—Eleanor Patterson in Middle West—
MacDowell Club Affairs—Euterpe Club Opera
Evening—Annie Louise David Engage-
ments—Charitable Amy Fay—New
York Military Band to Play
at ColumbiaChalif's Chambers, West Fifty-seventh street, contained
a large audience March 12, when the New York Singing
Teachers' Association, Luigi Parisotti, president, Beatrice
Wainwright, secretary, held a reception and musicale.
Prominent artists gave their services. Among the guests
of honor were Yvonne de Tréville and Charles Wakefield
Cadman.Mme. de Tréville sang arias and songs by Charpentier,
Claude Warford, Proch, the "Laughing Song" from
"Manon," and a new song by Cadman as encore, "Thistle-
down," accompanied by Mr. Warford, and Mr. Cadman
(for his own song). George Harris, Jr., gave a group of
songs by Schubert and Rimsky-Korsakoff, repeating "Glori-
fication" as encore, Edward Falk as the piano. Nicholas
Garagusi played violin solos by Macmillen, Saar, Paganini,
and his own "Appell d'amour," and had to give an encore,
Sigmund Basell at the piano.

Refreshments were served after the formal program.

The large attendance of prominent musical folk includ-
ed Mrs. Eberhart, librettist of Cadman's forthcoming
opera, "Shanewis"; Beatrice Wainwright, secretary, and
chairman of the committee of arrangements; Louis Ar-
thur Russell, one of the founders of this association; Mr.
and Mrs. Gardner Lamson, Oscar Saenger, Walter Bogert,
Heinrich Meyn, Sergei Kilibansky, Mr. and Mrs. Arnold
Volpe, Mr. Pizarello, Paul Savage, chairman of the evening;
Mme. Gutman Rice, Julian Norman, Clara Kalisher,
Mai Kalna, Charlotte Lund, Mr. and Mrs. George Harris,
Claude Warford, Maude Morgan, Mr. and Mrs. William J.
Keeley, William Falk, Mr. and Mrs. Dudley Buck, Char-
lotte Babcock, Ida V. Enders, Luigi Parisotti, Emma W.
Hodkinson, Mrs. John F. Brines, Mme. von Niesson-Stone,
Philip Spooner, Milton Aborn, Laura S. Collins, E. Presson
Miller, Mr. and Mrs. J. H. McKinley, Mr. and Mrs. Frank-
lin Riker, Mr. and Mrs. Webster Norcross, and George
Shea. Some who accepted invitations, but could not at-
tend, were: Julia Heinrich, Richard Epstein, Adele L.
Baldwin, Loyd Rand, Walter H. Bausmann, Fay Foster,
Enid la Monte, and Marie Mattfeld.Much interest was shown in the work of the association,
and several of the guests applied for membership. The
executive committee decided on the subject "Diction" for
the next regular meeting, scheduled to take place at Mehlin
Hall, East Forty-third street, April 9; guests are welcome
at 9 o'clock.**De Olloqui Second Recital**Elena de Olloqui's second recital, March 8, was marked
by her performance of Beethoven's sonata "Apassionata,"
which was played with dignity. Four pieces by Chopin
were unusual in her interpretation. The nocturne in F
major had beautiful singing tone. Clear cut phrasing and
speed marked her playing of the waltz in C sharp minor.
There was rhythm and humor in the mazurka. The final
number, scherzo in B flat minor, was unusual in its bril-
liant, poetic interpretation.A large audience heard this recital, as before, and ap-
plauded the handsome Spanish-American pianist with
fervor.**Duquette and Manfred Malkin Applauded**A dinner, followed by a musicale in honor of Manfred
Malkin, was given March 12 by Mrs. E. O. Schernikow, at
her Central Park residence. The artistic atmosphere was
a genuine inspiration for artists and guests.Mr. Malkin delighted his hearers by a group of Chopin
pieces, and it is safe to say that he is becoming more and
more a Chopin specialist. Mr. Malkin also played the
Liszt polonaise, and received great applause. Yolande Du-
quette gave pleasure with her charming singing of French,
Russian, and English songs, displaying a mezzo-soprano
voice of beautiful quality. Mrs. O. H. de Boyden in recita-
tions displayed depth of feeling and temperament. Samuel
Jaffe, of the Washington Square Players, will be re-
membered for his impersonation of types of different na-
tionalities.**Mrs. Keator's Three Lenten Recitals**Eminent artists of international fame have been secured
by Mrs. Bruce S. Keator, organist of Saint Andrew's
Church, for her series of three Monday Afternoon Lenten
Recitals, March 11, 18, and 25. Tertius Noble played
works by Bairstow and Calkin at the March 11 recital;
Louise Homer sang patriotic and other songs; Arthur
Parker gave a violin piece; Dan Beddoe sang four songs,
and Annie Louise David furnished harp solos.**Steinberg's Russian Concert**A very interesting concert of music by Russian compos-
ers was given March 12, at the rooms of the Musical Art
Club, 1083 Madison avenue, New York, under the direc-
tion of Bernhard Steinberg. The participating artists
were Henri Barron, tenor; Jacob Gegna, violinist; Leona
Sherwin, soprano (pupil of Mr. Steinberg), and Martin
Horodes, bass. Emanuel Balaban and Lillian Weber were
at the piano. Compositions by Tchaikowsky, Gretchan-
inoff, Cherapnine, Borissoff and Rubinstein made up the
program.Bernhard Steinberg, chairman of the music committee,
has arranged for a series of concerts of a very artisticnature, enlisting the aid of some of the best artists in New
York. They consist of evenings specially devoted to the
music of one country.**Two Plays by American Academy Students**The sixth performance of the American Academy of
Dramatic Arts took place March 8, at the Lyceum Theatre,
opening with the first performance of "Groove," by
George Middleton. Miriam Sears, aided by Guinevere Gil-
bon as her sister, showed talent in this little sketch. A
very excellent presentation of the well known play "The
Passing of the Third Floor Back," by Jerome, gave Miss
Sears further opportunity to appear in three other roles.
Patricia Morris and Ian Keith also did well in their parts,
Mr. Keith leading the others in his excellent impersonation.**Turner-Maley Songs Given Before Schumann Club**Florence Turner-Maley sang her songs, "Just for Chil-
dren," February 28, for the Schumann Club, and Mildred
Graham Reardon gave a group of Turner-Maley songs,
adding as encore her latest song, "The Heart of the Year."
Mrs. Reardon repeated this group for the Professional
Woman's League, March 5, and was obliged to add the
Maley song, "Lass o' Mine," as second encore. Mrs.
Maley was at the piano. At a musicale by Alma Beck,
contralto, a group of American composers' songs contained
Mrs. Maley's "The Fields of Ballyclare." All of these
songs are fluent and melodious, with playable piano parts.**"Up the Scale" with Asai**Tomijira Asai's picture, and some of his life work, was
featured in the Sunday World magazine of March 3. The
writer, N. Corcoran, makes it a very readable sketch, tell-
ing of Asai's singing in a Christmas festival at the Y. M.
C. A., and his subsequent engagement as a chorus tenor in
the choir of F. W. Riesberg. Then he studied with Mme.
Newhaus; "she introduced me to a dressed suit," said Mr.
Asai, and this marked the turning point in the career of
the young Japanese tenor. Dr. Frederick Miller, Victor
Harris, Harry Horsfall and others encouraged him, with
the result that he is ready for his career as the first tenor
of his race.**Antoinette Ward's Pupils**Pupils of Antoinette Ward are busy enlarging and refin-
ing their repertoire, and getting fine results. She welcomes
visitors to her studio, 939 Eighth avenue, Friday after-
noons from 3 to 5 o'clock. These pupils are of all ages,
but invariably play from memory, with professional effect.**Mrs. Theodore Parsons' Lectures**Mrs. Theodore Parsons finished her course of three lec-
tures at the Hotel Netherlands March 12. Personal illus-
tration and "Life Postures" were features of these lec-
tures, which had to do with the development and preserva-
tion of the human body. "The Grandmothers' Class"
illustrated the second lecture, showing how to keep mature
physique in youthful outlines.**Eleanor Patterson in Middle West**Eleanor Patterson, the contralto, who is six feet tall
and has a corresponding high range of voice, is at present
in the Middle West. Outdoor life is restoring her health
so she is now ready to resume her vocal engagements.**MacDowell Club Affairs**Sigismond Stojowski gave a talk on "The Resurrection
of Poland," playing Polish music, some of it of his own
composition, March 19, at the MacDowell Club. The
coming Sunday evening, March 24, Caroline Beebe will
present her New York Chamber Music Society. Army and
Navy nights occur on Saturdays, when young ladies come
prepared to dance with the boys. An exhibition of paint-
ings took place last month, and a series of afternoon teas
have just been finished.**Euterpe Club Opera Evening**The Euterpe Club's sixth annual operatic evening, in
costume, Waldorf-Astoria Hotel, began with solos sung by
Edith Hallett Frank, soprano, and Graham McNamee, bar-
itone, Dolores Mitrovitch giving "Butterfly" dances, Ruth
Garland at the piano. Part Two consisted of excerpts
from "Martha," with the following singers in the cast:
Tilla Gemunder, soprano; Claire Spencer, contralto; Er-
nest Davis, tenor; Robert Emmet Woods, baritone.The Munkacsy string quartet assisted, and Melville
Charlton was the musical director. Following are the offi-
cers of the Euterpe Club: Mrs. Alcinous B. Jamison, presi-
dent; Mrs. Thomas W. G. Cook, first vice-president; Mrs.
Frank P. Lant, second vice-president; Mrs. Albert Schae-
fer, third vice-president; Sara M. Foster, fourth vice-presi-
dent; Ida Judson, treasurer; Mrs. James Moran, record-
ing secretary; Mrs. Eduardo Marzo, corresponding secre-
tary; chaplain, Rev. Alfred Nicholson, M. A.; Committee
on Music, Florence Foster Jenkins, chairman.**Annie Louise David Engagements**Annie Louise David, the well known harpist, appears as
soloist with the Troy Vocal Society, March 21; March 24,
with Mary Jordan, at the Century Theatre; March 29, at
Saint Vincent's Church, and on Easter Sunday, at morning
and evening services in New York churches. Mrs. David's
harp playing gives unique satisfaction, and is done on her
\$3,000 harp.**Charitable Amy Fay**Amy Fay has had a busy season, among her pupils being
several on half, free, or partial scholarship. She gives
such pupils instruction, and provides public appearances for
them. All of them bring her increased renown as a
teacher, but little money.**New York Military Band to Play at Columbia**A series of thirty concerts will be given under the aus-
pices of Columbia University this summer by the New
York Military Band, under the direction of Edwin Franko
Goldman. These concerts will cover a period of ten
weeks, and will take place on Monday, Wednesday and
Friday evenings beginning June 10. They will be given
on the Green at 120th street and in the event of rain, in
the gymnasium.The plans are said to be the most extensive ever attempt-
ed by a military band in New York. Monday evenings

will be devoted to miscellaneous programs. Wednesdays will include community singing, and on Fridays the programs will be partly devoted to the works of special composers. Many prominent composers have already accepted the invitation to conduct their own works in person. Well known soloists will also appear. American composers in particular are invited to submit their works for performance.

The New York Military Band consists of prominent wind instrument players of New York City, and will number fifty men for these concerts. The conductor Edwin Franko Goldman, well known both as director and performer, has made a special study of military bands and band music. Later announcements will give full details as to programs, soloists, etc.

Self Control of Young Pianist

Remarkable poise and self control were shown recently by Mischa Levitzki, the young Russian pianist, in a Western city.

There was only one hall in the town in which to hold any kind of public performance, and on the night on which Levitzki was to give his concert there was to be an important political rally. The hall, with a capacity for 5,000 people, was to be used for both purposes, the concert and the meeting. The manager thought he had all matters well arranged by having the concert at 7.30 o'clock and the meeting at 8.30 o'clock. Promptly on the appointed hour, Levitzki began his playing. The audience numbered about 1,000 people, who were paying close attention to



MISCHA LEVITZKI,
Pianist.

the remarkable work of this gifted young man, when at the end of twenty minutes the politicians began to arrive. Pouring in in great numbers, talking, moving about, disregarding the music in every way, the noise was most trying and nerve racking, but not one note did Levitzki miss, nor did he stop until he had completed his program. So honorable and conscientious is he that on being asked how he could endure the tumult, he replied that he had a contract with the manager, and no matter what occurred he had to fulfil his part.

Marie Rappold Receives Manchester's Praise

After her engagement at Manchester, N. H., in the last concert of the Manchester Musical Series, her managers, the Metropolitan Musical Bureau, received the following letter regarding Mme. Rappold's engagement in that city:

I want to convey to you our appreciation of the way you helped us out of our difficulty last night. All your arrangements worked well—even to the New York train being only thirty-five minutes late, instead of two to three hours as it has been for weeks. But the one thing you ought to be proud of is the fact that you have Marie Rappold with you. She came to us under the most trying conditions to a singer, knowing she was a substitute and arriving in town less than one hour before the concert, after spending all day on the train—no chance for any rehearsal, and hardly time to get her breath. But she came into the hall like a sportsman, willing to give the best there was in her—and seemingly glad to help us out of our difficulty, and glad to take everything as she found it. And, best of all, she made a bigger impression on our audience than any other artist has this season, and many are acclaiming last night's concert as the most pleasing we have given in the past three years.

Mme. Rappold can count on 1,400 friends in this town and we are proud of having had the opportunity of having her here. I do not know who we have had, or shall have in the future, but there can be no artist who will possess both the charming personality and pleasing voice of Rappold. Marie Rappold is graciousness personified. The enclosed clipping from our morning paper speaks for itself.

Yours very truly,
(Signed) FRANK McBRIDE.

Bauer-Casals Recital Here

Harold Bauer and Pablo Casals will make their first joint appearance of the season in Aeolian Hall, Sunday afternoon, March 24. The pianist and cellist will play two ensemble numbers, the Jean Hure sonata in F sharp minor, and the Brahms sonata in F major, op. 99. Mr. Bauer's individual offering will be the Schumann "Kreisleriana," op. 16, while Mr. Casals will play the Bach suite in G major.

WHERE THEY ARE TO BE

Althouse, Paul—Music Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.
Barstow, Vera—Duluth, Minn., March 31.
Bauer, Harold—Chattanooga, Tenn., March 22.
Bispham, David—Philadelphia, Pa., April 11.
Bove, Domenico—Philadelphia, Pa., April 11.
Braslaw, Sophie—Evanston, Ind., April 11.
Dostal, George—Lewisburg, Pa., April 11; Lock Haven, Pa., April 12; Williamsport, Pa., April 13, 15; Hazleton, Pa., April 17.
Gabrilowitsch, Ossip—Conductor Cincinnati Symphony Orchestra, Cincinnati, March 22, 23.
Galli-Curci—Albany, N. Y., April 29; Wichita, Kan., April 12.
Garrison, Mabel—With Chicago Symphony Orchestra, Milwaukee, Wis., April 1; Bay City, Mich., April 3; Flint, Mich., April 5; Fitchburg, Mass., April 9; Evansville, Ind., April 11; New Brunswick, N. J., April 12; York, Pa., April 18; Fitchburg, Mass., April 25; Richmond Festival, Richmond, Va., April 30.
Gates, Lucy—Newark, N. J., April 30.
Gentle, Alice—Seattle, Wash., May 8.
Gunster, Frederick—With the People's Choral Union, Boston, Mass., April 28.
Heifetz, Jascha—Gray's Armory, Cleveland, Ohio, April 17.
Hempel, Frieda—Berkeley, Cal., March 25; Sacramento, Cal., March 27.
Hills, Charlotte Williams—Boston, Mass., April 18.
Hinkle, Florence—With Boston Symphony Orchestra, Boston, Mass., March 26.
Kline, Olive—Warren, Pa., April 5; Bluefield, W. Va., April 17; Welsh, Va., April 22.
Langenhau, Christine—Baltimore, Md., April 2; St. Louis, Mo., April 10.
Leginska, Ethel—Springfield, Mass., May 4.
Levy, Henriot—Chicago, March 24.
MacDowell, Mrs. Edward A.—Chattanooga, Tenn., March 30; Houghton, Mich., April 9; Sedalia, Mo., April 16.
Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 9, 10, 11.
Middleton, Arthur—May Festival, Kalamazoo, Mich., May 24, 25.
Morrisey, Marie—Warsaw, N. Y., March 21; Hammondsport, N. Y., March 22; Bath, N. Y., March 25; Franklinville, N. Y., March 26; Hamburg, N. Y., March 27; Buffalo, N. Y., March 28; North Tonawanda, N. Y., March 29; Boonville, N. Y., March 30; Chicago, Ill., April 1.
Murphy, Lambert—With Boston Symphony Orchestra,

Boston, Mass., March 26; Handel and Haydn Society, Boston, Mass., March 31; with St. Cecilia Society, Boston, Mass., April 18; Evansville, Ind., April 11.
McQuhae, Allen—New London, Conn., March 21.
Nash, Frances—Dubuque, Ia., May 21.
Peterson, May—With the St. Cecilia Society, Boston, Mass., April 5.
Philadelphia Orchestra—Evansville, Ind., April 10.
Pyle, Wynne—With Russian Symphony Orchestra, Dayton, Ohio, April 12.
Roberts, Emma—Richmond, Va., April 29.
Russian Symphony Orchestra—In the Civic Music League Course, Toledo, Ohio, April 10.
Smith, Clarinda—Elmira, N. Y., April 16.
Stults, Mr. and Mrs. Walter Allen—Chicago, March 29; Euterpe Club, Chicago, Ill., March 31.
Sundelius, Marie—With the Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25, 26; Lowell, Mass., May 7; Nashua, N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.
Tittmann, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.
Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 30.
Warfel, Mary—Altoona, Pa., April 23.
Werrenrath, Reinald—Erie, Pa., March 21; Flint, Mich., March 22; with Boston Symphony Orchestra, Boston, Mass., March 26; North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 3, 10.
Williams, Evan—Denver, Colo., March 21; Middletown, Conn., April 4.
Wilson, Margaret—Denver, Colo., March 21.
Ysaye, Eugen—Chicago, March 31.
Zimbalist, Efrem—With Cincinnati Symphony Orchestra, Cincinnati, March 22, 23.

Boston Partial to Murphy

Lambert Murphy is partial to Boston, or rather Boston is partial to Mr. Murphy. This season marks his seventh and eighth appearances with the Handel and Haydn Society (February 17 and March 31), his third appearance with the Cecilia Society (April 18), and his first appearance with the Boston Symphony Orchestra, which takes place on March 26, when he will sing the tenor role in the Bach "Passion" music. Mr. Murphy has been engaged to sing these role three times this season. Following the Boston Symphony appearance, he will sing it in New York with the Oratorio Society, March 28, at Carnegie Hall, and again at the Cincinnati Festival in May.

M. E. FLORIO

TEACHER OF BEL CANTO (ART OF SINGING). VOICE PLACING A SPECIALTY
Grand Opera Tenor, formerly of La Scala, Milan. Successful maestro of many prominent artists now in opera and concert stage. One of the best men in this country who uses the real Italian Method (The Golden Secret) of voice placing.
STUDIO: 177 WEST 85TH STREET, NEW YORK Tel. 7127 Riverside

ABORN CLASSES for OPERATIC TRAINING

Invitation Performances in the "Aborn Miniature"

The Aborn training which has graduated singers now in the Metropolitan and other opera-houses of the first rank, means a thorough study and repeated practice in every branch of operatic work. The new building with its elaborate equipment provides facilities for trial performances.

Faculty of Highest Proven Ability.

MILTON ABORN, 137 West 38th Street, New York

Telephone, Greeley 909

Send for the Aborn Booklet

MORRIS GABRIEL WILLIAMS

The Teacher of Singing
IN PITTSBURGH
Wednesdays and Thursdays

Accepting a limited number of pupils

Reymer Building - - - 537 Fifth Avenue

John Powell, one of the most masterful pianists of today, begins his first Southwestern tour early in April. Those who desire to avail themselves of a few open dates during this tour in Mississippi, Louisiana, Arkansas, Oklahoma and Texas should telegraph at once to his management. The time is very limited.

"Certainly there has been little playing in Manhattan this winter to rank with his delivery of the Liszt A Major Concerto."—Brooklyn Eagle.

JOHN W. FROTHINGHAM, Inc., Aeolian Hall

Steinway Piano

New York, N. Y.

OPINIONS OF THE PRESS

Ethel Newcomb, "A Great Favorite"

Ethel Newcomb, pianist, was recalled again and again following her playing with the New York Philharmonic Society in Schenectady, N. Y., recently. Two reviews of that appearance are given herewith.

NEW YORK ORCHESTRA AND ETHEL NEWCOMB PLEASE GREATLY ON APPEARANCE HERE.

It seemed a long, long time since a big orchestra had come and played genuine symphony music to a Schenectady audience and possibly that was partly why everyone in the audience at the Van Curler last night enjoyed the Philharmonic Society and its delight-



ETHEL NEWCOMB,
Pianist.

ful soloist, Ethel Newcomb, so greatly. There was real enthusiasm, too, for both the orchestra and its distinguished conductor, Josef Strinsky, and for Miss Newcomb, who is a great favorite in Schenectady.

The beautiful C minor concerto of Saint-Saëns had been chosen as the solo work of the program for Miss Newcomb's appearance with the orchestra. Miss Newcomb was greeted with enthusiastic applause when she appeared and took her place at the piano. Her art, which has been so much admired here in the beautiful Chopin playing and other work, was revealed in a new aspect last night when she brought this splendid rendition of the unusually interesting and beautiful concerto to her audience. Her brilliant and appealing tones and the forceful authority with which she plays all contributed admirably to make the playing of the concerto a splendid piece of artistic work. A striking feature of this concerto which was admirably given last night was the passages where the folksong melody on the piano is accompanied by a delightful pizzicato effect on the strings.

Miss Newcomb was recalled again and again, received an armful of beautiful roses from the Schenectady Conservatory faculty and other friends but much to the disappointment of the audience did not play an encore.—Schenectady Gazette, February 15, 1918.

Schenectadians were particularly fortunate on Thursday evening to hear Ethel Newcomb's splendid work with the New York Philharmonic Orchestra. Although her many recitals in this city, where she is a prime favorite, have always given the greatest satisfaction from a musical standpoint, it remained for this opportunity to hear this splendidly equipped artist at her best. Her rendition of the extremely difficult Saint-Saëns concerto was a revelation to even her warmest admirers. Her wealth and breadth of tone, scholarly phrasing, flawless technic and masterly interpretation places her at once in the first line of artists, and it will be of particular interest to follow the assured ascending career from now on of this brilliant young artist. No less remarkable is the fact that Miss Newcomb includes in her vast repertoire eighteen concertos, besides numberless compositions from every field of master literature. The experience of her fifteen years' association with Leschetizky, the greatest of all teachers, was never shown to better advantage than in her finished performance on Thursday evening.—Schenectady Union-Star, February 16, 1918.

"Could Not Get Enough of Reed Miller"

On March 1 Orlando, Fla., had its first annual spring festival, with a list of world famous artists including Marie Rappold and Mischa Elman. Not one of them, however, was more enthusiastically received than Reed Miller, the popular tenor, whose singing in Rossini's "Stabat Mater" and at a miscellaneous concert the following day won the following tributes from the press:

Reed Miller was first heard here in the air, "Cujus Animam," and his voice soaring like a lark on the high notes, and sinking to the depths of tenderness on the lower, was followed with breath-

less interest by the audience. His rendition was faultless, and placed him high in the estimation of Orlando's musicians.—Orlando Star-Reporter.

Reed Miller created a veritable sensation with his dialect songs, which are acknowledged to be distinctive American music. His aria from "Salvator Rosa" brought forth tremendous applause, as did his "Negro Spirituals," by H. T. Burleigh. The audience could not get enough of these dialect songs and called Mr. Miller back again and again.—Orlando Sentinel.

Paul Dufault, International Singer

Paul Dufault, who returned not long since from his third trip in the Far East, including Australasia, Japan, the Philippine Islands, etc., was recently on tour in Canada and New England States. Some notices registering his success, exceeding even that of former visits to the same cities, follow:

Paul Dufault, the famous Canadian singer, received a perfect ovation. His appearance was greeted with storms of applause, and every song was encored again and again, a note of real personal affection being apparent. Mr. Dufault's voice has lost none of its velvety quality since he was last heard in Sherbrooke, and has gained in power and expression from life's experiences.—The Record, Sherbrooke, Canada, February 8.

Of the two soloists who appeared last night first honors go to Mr. Dufault. Possessed of an interesting magnetic personality, a fine looking man, his singing revealed a voice of great clarity and power, rare skill, and intelligence in the use of it. The sonorous, martial "Marschallaise," whether he sang in French or in English,

DANIEL SULLIVAN

Teacher of Singing

43 EAST TWENTY-FIFTH STREET
NEW YORK

APPOINTMENTS BY LETTER ONLY

in the tender "Mother of Mine," by Tours, or the dramatic selection from "The Prodigal Son," by Sullivan, Mr. Dufault was equal to the occasion, and brought to his singing that perfection of form, that quick sympathy, that fervor, that exactness which we have learned to associate with things French. The applause which followed his second appearance proved how deeply he had stirred his auditors. Mr. Dufault's accompaniments were played by Anna Williams, and played well.—New Bedford Evening Standard, February 11.

Paul Dufault is more than ever the magnificent singer, but above all the exquisite "diseur," without equal in the romance. After singing the aria from "La Reine de Saba," of Gounod, which brought him an ovation, he sang modern groups by Georges Hue, Fontenailles, Maurice Perse, Peyria, Sibelius and Lifache, with rare perfection of style. He had to give many encores.—La Presse, Montreal, Canada, February 7.

Paul Dufault is always the conscientious artist, whom we love to hear. With what charm and soul he sings the "Romance!" His diction is really remarkable, and he possesses a sympathetic voice, full of heart and soul. Dufault is the ideal artist, who has no equal in the romance.—The Canada, Montreal, February 7.

Dufault was greeted with a storm of applause as he appeared. His two previous visits to Lewiston have taught people to expect something finer and better than usual and he never disappoints. The natural richness and purity of his tones, the ease and perfection of his production, his diction beyond criticism whether in English or French, his dramatic strength and the art that conceals art makes whatever he sings a delight. It would be hard to say what was good, for all was good, but the low tones in "Trahison" were wonderful and the beauty of the early Italian "Love Me or Not" especially appealed. He was gracious with his encores and sang a number of songs in addition to his long program, notably "The Trumpeter," which he sang by request.—Lewiston Sun.

On March 12 Mr. Dufault again visited Canada, singing in concerts at Valleyfield, Quebec City, etc., and for a talking machine company in Montreal. He expects to be in New York again about March 26.

Edwin Hughes, American Pianist

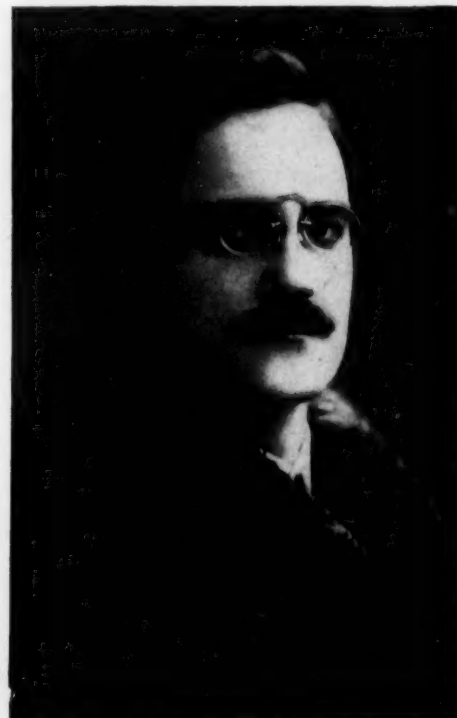
Edwin Hughes, the well known American pianist, is now under the management of Annie Friedberg, and will concertize extensively during the coming season. He has a long list of brilliant European successes to his credit, appearances with orchestra and in recital, and is one of the few American pianists who have been able to establish for themselves a firm foothold in European musical life. Following the many exceptional tributes which European journals have bestowed on Hughes' playing, the New York press was quick to confirm these opinions after his metropolitan debut, and to set its unequivocal stamp of approval on his art. Excerpts from some of the many favorable notices of his first New York appearance follow:

From the opening chord to the last note of the Chopin encore Mr. Hughes' command of his instrument was apparent. He is a virtuoso who has come to certain definite conclusions as to the interpretation of the compositions he plays and presents them with conviction unmixt with affectation. His mastery of rhythm and tonal dynamics was excellent.—New York Tribune.

Sincerity and lack of assumption belong noticeably to few of the pianists who have been heard for the first time lately. A welter of technic, an unrestrained plunging after the emotional possibilities that lurk in the lower notes, a flourish and swagger out of all proportion to their art, are what are come to be expected and endured from most of the younger pianists. How relieving, then, to find in Edwin Hughes, who played yesterday afternoon in Aeolian Hall, a straightforwardness altogether sincere. Mr. Hughes has a manly touch, vibrant and telling. Technically, his work is that of a finished musician.—New York Evening Sun.

Edwin Hughes, pianist, made a bid for favor at Aeolian Hall and in a season overcrowded with pianists left a mark. His technic and his facility and his tone were recognized at once. His program began with the Bach-Busoni chaconne, which he played brilliantly and with remarkable power. This he followed with a Beethoven sonata and groups of compositions by Brahms and Chopin, in all of which he found favor.—New York Evening Sun.

His style is very fluent. Color effects were obtained easily and uncommonly good was his declaration in rhythm. His touch was



EDWIN HUGHES,
American pianist.

distinguished for beauty of tone. Exquisitely conceived were the numbers he played.—Brooklyn Daily Eagle.

To many of those present Mr. Hughes was a stranger, but it is safe to state that they left the hall with a substantial admiration for his attainments and favorably impressed by his musicianly ability. His technic was clear, precise and a model of accuracy. His rhythms were as pronounced and perfect as those of a metronome. In accentuation he showed no inclination for theatrical or artificial effects. The listener's attention was not deflected by pretentious mannerisms in phrasing, extravagant emphasis or dramatic

JULIA CLAUSSEN

Exclusive Management: Loudon Charlton, Carnegie Hall

New York

LEVITZKI

PIANIST

Management

DANIEL MAYER, Times Building, New York

BALDWIN PIANO USED

MAXIMILIAN PILZER

THE REMARKABLE
AMERICAN VIOLINIST

Now Booking—Coast to Coast Tour

Management

DANIEL MAYER, Times Bldg., New York
Knafe Piano

OPINIONS OF THE PRESS

treatment. The external essentials were revealed with poise and artistry dominated by a mentality that delved for and found the true and inner significance.—New York American.

His playing is characterized above all by intellectual penetration, purity of style and a technic which is equal to every demand. In his splendid Brahms interpretations particularly he achieved great effects. His Chopin scintillated with wonderfully beautiful tonal nuances and variety of color.—New York Staats-Zeitung.

In his performance Mr. Hughes showed understanding, taste and musical instincts. His technic is clear and fluent, his touch is fine and his treatment of color effects and rhythm uncommonly good. Through finish in execution and much that is exquisite in conception Mr. Hughes' playing gave pleasure.—New York Sun.

Pacific Coast Praise for Werrenrath

Reinald Werrenrath appeared as soloist with the Minneapolis Symphony Orchestra at the opening concert of the San Francisco season, at the Columbia Theatre, Thursday afternoon, February 7:

Reinald Werrenrath, the noted baritone, was the soloist and he fully justified all the encomiums that have been heaped upon him. His first number was Massenet's aria, "Vision Fugitive," from "Hérodiade," and he acquitted himself magnificently. His second number, Chadwick's "Lochinvar," was as much an orchestral as a vocal triumph and it was both.—San Francisco Call and Post.

The soloist of the occasion was Reinald Werrenrath, a young baritone hitherto unknown in San Francisco. But his fame as an artist of the first rank is established firmly now. He has a voice of round, smooth quality, which he uses well and perfectly. He sang "Vision Fugitive," from Massenet's "Hérodiade," with all the requisite emotion, displaying a fine legato.—San Francisco Examiner.

In Reinald Werrenrath, yesterday's soloist, San Francisco has heard a splendid baritone, a man with a splendid sense of musicianship, with a voice rich with dramatic and poetic power.—San Francisco Bulletin.

Reinald Werrenrath, baritone, was the soloist, with a voice of excellent quality, refined timbre, and handled with splendid musicianship.—San Francisco Chronicle.

Mr. Werrenrath received a great ovation when he appeared Tuesday evening, February 12, in the Tacoma Theatre, Tacoma, Wash. The eager music lovers who had assembled to listen to the baritone, whom they had heretofore heard only on the talking machine, interrupted the singer with a storm of applause many times during his program. They forced him to repeat several songs and to give encore after encore, until the baritone had to plead with them for a breathing spell. At the conclusion of the program the audience refused to leave the theatre, standing in their places and shouting while the applause continued unbroken. "But you must sing 'Flag of My Heart,'" they called, and finally in self defense Mr. Werrenrath came back and smilingly gave this last of his popular records. Even at the conclusion of the recital when the lights had been turned out, Mr. Werrenrath was greeted behind the curtain by many of the men from Camp Lewis, who had come over to hear him, and by a great many other music lovers who wished to express the delight he had given them.

Reinald Werrenrath became more than a beautiful voice and a stirring name Tuesday evening to Tacoma music lovers. He became a living, moving being, holding his listeners in a spell. A storm of applause showed how his finished art and splendid personality had won him a place which shall assure him a lasting memory in the hearts of all. The Werrenrath voice is something rare, as to range, quality and the many shades of color that reflect the high intelligence and deep musical feeling. It has a rich, firm tonal foundation, and is equally beautiful as it interprets the delicate, caressing notes of a charming ballad, or the ringing measures of a Handel aria. Wonderful enunciation, finely controlled dramatic expression, a wealth of clever humor, and the strength and vigor of a splendid American, who has given thought and time and devotion to the rounding out of his powers, until everything he does seems significant and vital, made the concert a new experience in the annals of music in Tacoma.—Tacoma Tribune.

Martha Atwood-Baker Pleases in Waltham

Martha Atwood-Baker, the popular soprano, who is having the busiest season of her career, was heard in a concert under the auspices of the Waltham Musical Club, Tuesday evening, February 26, at the Congregational Church in that city. Mme. Baker's songs included the aria "Il est Doux" from Massenet's "Hérodiade;" Bainbridge Crist's "Chinese Mother Goose Rhymes;" and songs by Gilbert, Johnson, del Riego, Norikoff, Kjerulf, Holmes and Leroux. Judging from the following press notices, Mme. Baker seems to have scored a brilliant success at this concert. The Waltham Free Press Tribune reviewer said:

Mme. Baker possesses a voice which one feels as well as hears—tender, vibrant, flexible, soulful; a voice of sweetest height and richest depth; a voice the soul tone of temperament; clear and true—guided and controlled by a dramatic insight, and keenly apprehensive of values. Winsome in manner, beautiful in face and figure, Mme. Baker held her audience in breathless attention, with every number of her splendidly balanced and exquisitely presented program and generosity in encores. In her first number, an aria from "Hérodiade," Mme. Baker gave flashes of tragic temperament far removed from concert rendition. In her songs she was captivating and in the group of "Chinese Mother Goose Rhymes" in facial and vocal expression she was simply irresistible.

The Waltham Evening News said:

Mme. Atwood-Baker is evidently a prime favorite in Waltham, for every time her foot touched the platform in entering she was received with applause. Waltham has an eye for the beautiful as well as an ear for the good, and Mme. Baker's singing and talented songstress evidently satisfied both. Mme. Baker was most gracious in manner and generous in response to the encores given. Mention should be made of Mme. Baker's last encore, "The Unfurling of the Flag," and its effect upon the audience. It was rendered with wonderful expression and inspired as does "The Star Spangled Banner."

Nevada van der Veer Delights in "Messiah"

From a recent performance of "The Messiah" in Watertown, N. Y., comes the following splendid notices regarding Nevada van der Veer's singing:

Few altos ever heard here made a better impression than Mme. van der Veer. One of the greatest of all oratorio solos falls to the alto part in "The Messiah." "He was despised and rejected" was splendidly sung and interpreted by Mme. van der Veer, as was also the beautiful "He shall feed His flock."—Watertown Standard.

Nevada van der Veer, in private life the wife of Reed Miller, sang the alto part. She has a voice of velvety smoothness and power, and she greatly pleased her audience. She sang with dramatic effect and rose to her heights in the air, "He was despised."—Watertown Daily Times.

Press Lauds Mme. Sundelius in "Le Coq d'Or"

Singing the measures allotted the cock in the Metropolitan Opera Company's successful production of "Le Coq d'Or," Marie Sundelius made herself felt so potently, that the following encomiums were the result of this appearance:

The recurrent warnings of the cock rang out gloriously in the golden tones of Marie Sundelius, the possessor of one of the best soprano voices now at the Metropolitan.—Globe and Commercial Advertiser, March 7, 1918.

Mme. Sundelius sang the high pitched music of the "Golden Chanticleer" with excellent effect.—Evening Telegram, March 7, 1918.

Marie Sundelius gave melodious utterance to chanticleer's warning calls.—American, March 7, 1918.

Marie Sundelius sang well as the Golden Cock.—Evening World, March 7, 1918.

Mme. Sundelius upset barnyard traditions by making the cock a most tuneful fowl.—Morning Telegraph, March 7, 1918.

Marie Sundelius left a favorable impression of her clear unspoiled voice as the Golden Cock.—Evening Mail, March 7, 1918.

The best singing of the night was done by Marie Sundelius, who in the limited opportunities the role of the Golden Cock offered, sang with much beauty of tone and excellence of phrasing.—Brooklyn Daily Eagle, March 7, 1918.

Marie Sundelius sang and crowed the Golden Cock with spontaneous freshness of voice.—Staats-Zeitung, March 7, 1918.

Raymond Havens at Holyoke

The Holyoke Chamber of Commerce, the Music Club and Mt. Holyoke College decided this year to unite and give the people of Holyoke a series of four concerts by Sophie Braslan, the New York Philharmonic Orchestra, Jacques Thibaud and Raymond Havens. The fourth and last concert was given at City Hall, Tuesday evening, March 5. The Springfield Republican reviewed the recital enthusiastically, pronounced it a "conspicuous success," and added:

Mr. Havens has an ample technic, a remarkably beautiful tone and a very poetic interpretation of all styles. It was difficult to

say in which he excelled—in Beethoven or in Chopin. All were given with fine interpretative power. His playing was received with great enthusiasm.

The Holyoke Daily Transcript of March 6, under the headline, "Young American Thrills Fine Audience at City Hall Auditorium," said:

In spite of his youth, he has all the attainments and characteristics of an experienced artist, and especially admirable is his undeviating accuracy, richness of tone and insinuating elegance.

As a player of Chopin he ranks among the supreme.

Stracciari in Boston

It is chronicled that the ovations Riccardo Stracciari received during each of his recent appearances there established a record for Boston both as to their vehemence and duration. A few excerpts from the Boston press follow:

Indeed such a Mimi (Mme. Melba) yesterday fitly companioned on that score the excellent Marcello of Mr. Stracciari, richer in quality of flowing and well ordered song than there had been reason to expect from his "Rigoletto," warm with homely, pungent, well imagined characterization, elastic to the other singing players and the action of the opera, of sentiment, humor, individuality—in fine a Marcello to praise and to remember.—Evening Transcript, February 28, 1918.

Mr. Stracciari gave a most sympathetic Marcello. He sang admirably, as an artist, not merely as an Italian baritone. He colored

Under the auspices of the
UNITY LEAGUE
A SERIES OF FIVE CONCERTS
will be given at
ROODNER'S HALL, SOUTH NORWALK, CONN.
on the following dates:
MARCH 31st, APRIL 14th, APRIL 28th,
MAY 12th AND MAY 26th, 1918
For full particulars apply to manager:
JULIAN POLLAK, 47 West 62nd Street, New York. Phone Murray Hill 3229

CELESTINE CORNELISON MEZZO SOPRANO
CONCERTS VOCAL INSTRUCTION
STUDIO 705 THE ARCADE
CLEVELAND OHIO.

EDNA DE LIMA LYRIC SOPRANO
Late of Covent Garden and Imperial Opera Vienna
Exclusive Management: HAKENEL & JONES, Aeolian Hall, N. Y.

MARION GREEN BASSO CANTANTE
Exclusive Management:
GERTRUDE F. COWEN,
1451 Broadway . . . New York

ANNA CASE LYRIC SOPRANO of the Metropolitan
Exclusive Management: Metropolitan Musical Bureau, Aeolian Hall

VAN YORX THEO. Tenor
Studios 22 West 39th Street New York
Tel. 3701 Greeley

Dr. William C. Carl
TEACHES THE
FRENCH METHOD
OF
ORGAN PLAYING
AT THE
Guilmant Organ School
44 West 12th Street, New York City

Send for Catalog

For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a case which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

OPINIONS OF THE PRESS

bits of the text which others have ridden over, playing the scenes of pathos with the tenderness of a fine nature, and those of humor with point and spontaneity without coarseness. In all, a brilliant impersonation and within the frame of a lovable, generous character.—Globe, February 28, 1918.

Stracciari appeared with the Metropolitan Opera Company when a young man a good many years ago. He has since won great fame in Italy and South America. His voice is a very smooth baritone of great sweetness, richness and elegance. It is not an enormous organ, and he does not bellow or sputter as so many baritones feel compelled to do in order to make Rigoletto dramatic. Not only does he sing the music of the role with good taste and beautiful tone, but he is as intelligent, as powerful and as dramatic a Rigoletto as has been seen since the days of Victor Maurel.—American, February 23, 1918.

Mr. Stracciari was a notable accomplishment. He sang in Boston ten seasons ago with the Metropolitan Opera Company. The voice was then a good one, but not completely developed. Yesterday Mr. Stracciari showed himself to be not only an accomplished singer, but a convincing interpreter of an extremely dramatic role. His "Vendetta" duet with Mme. Galli-Curci had to be repeated, after the curtains had been drawn together on the scene. The applause could not be denied, and the concluding passage had to be repeated over again.—Post, February 23, 1918.

Mr. Stracciari has been engaged by Adella Prentiss Hughes the Cleveland impresario, to appear as soloist with the Chicago Symphony Orchestra, in October, 1918. Other engagements for the same month are with James E. Devoe, Detroit, Mich.; Richard Koebner, Milwaukee, Wis.; Wessels & Voegeli, Chicago, Ill.; A. F. Thiele, Dayton, Ohio, and the Woman's Music Club of Columbus, Ohio.

Recitals to be given by Mr. Stracciari during the spring in many cities include Indianapolis, where he has been engaged by Ona B. Talbot, and Dayton, Ohio, engaged by A. F. Thiele. His only festival appearance will be made in May at Ann Arbor, Mich., where Mr. Stracciari will be heard at the opening concert on May 15.

Rio "in Front Rank of Concert Sopranos"

What, according to the Salem (Mass.) Evening News, was an artistic performance such as music lovers of that city are seldom privileged to hear was the concert given by Anita Rio and the Holy Trio, composed of Alfred Holy,



ANITA RIO,
Soprano.

harpist; Jacques Hoffman, violist, and Carl Barth, cellist, all members of the Boston Symphony Orchestra. The Evening News said of her work:

Mme. Rio, who made her second appearance in Salem last evening, showed her rich voice to advantage in the numbers allotted to her. She has a voice of fine and varied tone color and dramatic

fever, which with her splendid breath control and perfect enunciation places her in the front rank of concert sopranos. The "Ave Maria" from "Otello" was delivered with religious fervor and dramatic intensity, while her group of songs which was of wide range, being Russian, Norwegian and Italian in character, showed her versatility. She was recalled in both appearances and responded to the group with one of Cadman's Indian love songs, which she interpreted with great feeling.

Max Rosen Charms Detroit Audience

Max Rosen's playing was a "feast of delight" for Detroit, Mich., music lovers when he appeared there in recital recently under the auspices of the Central Concert Company. He was recalled again and again.

Following are some of the newspaper stories of his success there:

Max Rosen played in Arcadia Tuesday evening, and the people who listened to him heard a violinist of remarkable merit at the outset of a career that will be an extraordinary one if the gods are ordinarily benign and the favored youth keeps on in the good way he has begun. Mr. Rosen possesses everything in the way of equipment that is necessary to great musicianship and to success of the most enduring type. The future lies in his own hands.

Max Rosen was a delight to see, as well as a delight to hear. He walked on the stage in a natural boyish way, becoming his seventeen years, without either affectation or self-consciousness. There was a glint of the joy of living in his eye, and the natural, healthy vivacity of youth in his manner. In playing he seemed to react instantaneously to the musical beauties in the score, and he gave constant evidence of the possession of fine, thoughtful, natural insight, which ought to grow and broaden with the years.

He played sensitively, without resort to pose, trickery or exaggeration, and he constantly displayed the technique of a master artist. His style was singularly easy and flowing. It was tinged, too, with a delicate distinction and an artistic restraint against mere emotionalism. Rosen was able to do most difficult things, such as the chaconne, the fioritura in the polonaise, the octave work in the "Chorus of Dervishes," with an ease that made the most complicated performances seem simple, and his ornamentations were decorations on the underlying musical content.

His tones were habitually rich and musical. They were full and caressing rather than large. Sometimes there was a glint of silver in them, in broad passages they turned golden, and the richness of the G string was a delight.

The young violinist maintained his remarkable tone qualities unimpaired even in the stress of the "Turkish March" and throughout the most showy portions of the Wieniawski polonaise. He gave the Lalo symphonie a charmingly limpid interpretation flavored all through with joyous poetry.—Free Press.

Well, Max Rosen has come and gone, leaving behind him a trail of ecstatic exclamations. "Wonderful!" "Marvelous!" "Delightful!" the crowd was saying of this seventeen-year-old violin wonder as it filed out of the Arcadia, Tuesday evening. And the exclamations were justified. The boy is wonderful; it is marvelous that one should play with such technical command and such authority at seventeen, and much of his work was delightful.—Journal.

His tone is superb. He plays flowing melodies in beautiful style with broad, free bowing. Rosen's emotional gift at present, is deeper than Heifetz's, so his work has a more human appeal. This element of his readings was well displayed in the andante and rondo movements of the Lalo "Symphony Espagnole," Sinding's "Alte Weise," and a charming composition by Israel Joseph, the excellent accompaniment for Rosen, entitled "Japanese Lullaby," after Eugene Field's poem.—News.

Max Rosen, the boy violinist, was given an enthusiastic ovation by a thoroughly pleased audience in Arcadia, Tuesday night, when he appeared under the auspices of the Central Concert Company.—Times.

Allen McQuhae Scores in Columbus

Allen McQuhae, Cleveland's busy and successful tenor, recently won new laurels in a concert at Columbus, Ohio. The press notices are as follows:

Two young artists who have much to offer that is pleasurable, though maturity of style is yet for both of them to seek, were heard at Memorial Hall last night by the usual capacity audience of the Women's Music Club. They were Guimar Novaes, pianist, who presented three groups to which as many encores were added, and Allen McQuhae, tenor, who was programmed for but two groups of songs, but who had to offer four more as extra numbers. Mr. McQuhae sings always with the grace and the sincerity of an artist. In Purcell's exquisite "Passing By" and in such Irish numbers as "Foggy Dew" and "Snowy Breasted Pearl," his voice was of lovely quality and reached, without effort or deleterious quality, the upper ranges. His smooth and graceful rendition of Katherine Glenn's "Twilight," as an encore, won a demand for its repetition.—H. E. Cherrington, in the Evening Dispatch, February 13, 1918.

Under the auspices of the Women's Music Club, Guimar Novaes, the Brazilian pianist, was presented here for the first time, appearing in joint recital with Allen McQuhae, a dashing tenor, who also won his audience completely. Every one was glad to have seen and heard Mr. McQuhae, a strong, lyric tenor, who well lives up to the reputation of Irish songsters for good looks. He has a particularly easy stage presence. His tenor, which is clear and abundant, has some hard metallic tones, as well as others which are delightfully sweet. He was at his best in the Irish and old English songs, such as Purcell's "Passing By," "Foggy Dew" and "Molly Brannigan." After this group he was recalled again and again, and he responded first with "Believe Me, If All Those Endearing Young Charms," and after that with "Twilight," by Glenn, which he was obliged to sing twice. It was one of the best things he did.—Alice Coon Brown, in the Ohio State Journal, February 13, 1918.

Huss, "One of the Best of American Composers"

Among the very interesting concerts given last month was one that might be termed an all-Huss program, for not only did compositions by Henry Holden Huss figure as a special feature, but both the composer and his gifted



HILDEGARD HOFFMANN AND HENRY HOLDEN HUSS.

wife, Hildegard Hoffmann Huss, pleased. In the New York Evening Post of the day following appeared this paragraph:

With his wife (formerly known to fame as Hildegard Hoffmann), who is a good singer, and the favorably known violinist and singer, Arthur Hartmann and Charles W. Clark, Henry Holden Huss gave a concert in Aeolian Hall on Wednesday which was attended and applauded by an unusually distinguished and discriminating audience. Prominent among those present was the great Belgian violinist, Eugen Ysaie, and hereby hangs a tale. The first number on the program was a sonata for violin and piano by Mr. Huss. Ysaie was one of the first who played this sonata (in which Kreisler, Spiering and others have been heard) and he doubtless wanted to hear how Hartmann would play it. He must have been hard to please if he didn't like this performance. The best movement of the sonata is the andante—exquisite in melody and modulation, a piece as charming as the Kreisler gems which all the world adores. The sonata is published by Schirmer. Why not issue this andante separately, with some poetic title? Violinists seldom have room on their programs for a whole sonata, but as a short piece this gem could and would be exhibited everywhere. As for the "records" that could be made of it, there's a fortune in it; and Mr. Huss deserves it, for he is one of the best of American composers.

Cleveland and Syracuse Praise for Garrison

Mabel Garrison, soprano of the Metropolitan Opera Company, has just been booked for seven concerts from April 1 to April 25. On the 1st she is singing with the Chicago Symphony Orchestra in Milwaukee Wis.; on the 3d in Bay City, Mich.; the 5th, Flint, Mich., and the 9th in Fitchburg, Mass. April 12 brings Miss Garrison to New Brunswick, N. J.; the 18th to York, Pa., and the 25th to Fitchburg, Mass., again for the Fitchburg Festival. Miss Garrison has been engaged both for the Cincinnati and Richmond festivals in May.

Miss Garrison appeared as the soloist with the New York Symphony Society in Gray's Armory, Cleveland, on March 1, and made her debut an immediate success by "the combined brilliancy of her technique and high tonal range." It was the Friday night symphony concert, and the armory was crowded to the doors with an audience that had come "for the superlative pleasure of hearing a prima donna trill in altissimo and sparkle through cadenzas like rippling water over a cascade."

Mabel Garrison was heard to unrestrained delight in a coloratura aria of Mozart and one from "Mignon." In both of these she displayed a voice of splendid technical equipment and sympathetic tone quality. Her tonal timbre is of slight dimensions, albeit the purity of her vocal emission and the brilliancy of her coloratura atones for any volume that may be lacking.

An American singer, she certainly compares most favorably with the best of imported aliens and deserves the brilliant success she has won. A Verdi aria given as encore to the "Mignon" polonaise filled the auditory cup to overflowing and the symphony concert metamorphosed into a prima donna ovation.—Cleveland Press.

Not since Galli-Curci sang last fall has there been such an outpouring of music lovers as last night in the First Baptist Church

SCHUMANN-HEINK

Tour Season 1917-18 Now Booking

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

MAURICE

DAMBOIS

"A New Cellist and a Fine One."—Tribune.

"He Ranks with the Best."—Telegraph.

"Dambois is the Master of the Cello."—Globe.

Management: DANIEL MAYER, Times Building, New York

Chickering Piano Used

LEOPOLD GODOWSKY

World-Famed Pianist

SEASON 1917-18

Haensel & Jones, Aeolian Hall, New York
KNABE PIANO USED

OPINIONS OF THE PRESS

to hear Mabel Garrison, of the Metropolitan Opera Company, New York, in a song recital. The church auditorium was too small to accommodate all who wanted to hear Miss Garrison. Standing room was at a premium and many were turned away after all available space was filled. More than 2,000 persons heard Miss Garrison in a program of rare excellence.

Miss Garrison in the "Bell Song" from "Lakmé" was at her best and in this as well as in the aria from "The Magic Flute" she sang with a beauty of tonal quality and remarkable resonance. Her program was inviting and satisfying and it has been a long time since Syracuse had a more brilliant evening musically.—Syracuse Morning Post-Standard.

"Miss Hempel Enjoyed It"

Frieda Hempel recently gave a concert in Waterbury, Conn., and judging from the criticisms, everybody in the audience enjoyed her program from the difficult and brilliant opera arias to the simple songs and the "old favorites" the hearers demanded as encores. But what delighted them most was the gracious manner of the Metropolitan soprano.

The Waterbury American carried an editorial as follows:

"Next, in your splendid endowment, to a lovely voice and fine temperament, is your generous heart," said an admiring listener to Miss Hempel after the concert last night. He might have said something, also, of her sumptuous personal beauty and the exquisite refinement of her art. But, enough, Miss Hempel hears nicer things said of her every day. But she took it, as she took all our applause, as though it were something fresh and new and delightful, giving her real pleasure and stimulating her to do her best, and to meet spontaneous rapture with responsive willingness.

It is that spirit in vocal music which gives grace to power, charm to artistic efficiency. The cynical may laugh and the trained ear may claim to be satisfied with perfect execution, but human nature is what it is, and the song lover loves the joy of the singer, whether bird or woman. Miss Hempel is an accomplished actress as well as a great singer, and an essential part of good acting is a simulation of feeling. But if she does not find great pleasure in giving great pleasure to others, we have missed the best and most natural interpretation of her generous behaviour toward her grateful audience. Mr. Prentzel has added another jewel to the string of obligations with which he is binding his public.

May Mukle "Best Cellist of Fair Sex"

May Mukle, cellist, whose New York recital took place in Aeolian Hall last month, was the recipient of much praise, both by those lovers of the best in music as well as the critics. What some of the metropolitan dailies had to say may be seen from the appended critiques:

Miss Mukle fully maintained her high rank as a cellist, giving to her playing a feeling and temperament that the cello seldom attains.—New York Herald.

Miss Mukle, who has been heard here previously with her cello, is an artist of marked scholarship and discrimination.—New York Tribune.

May Mukle is known not only in England, whence she came, but in this country from New York to California, as the best cellist



MAY MUKLE,
Cellist.

of the fair sex. The tone she elicits from her instrument is as beautiful as it is big, and there is an animation about her playing which always arouses enthusiasm.—New York Evening Post.

Another matinee concert of rare charm was given in Aeolian Hall by May Mukle, cellist. Miss Mukle has been before the local music public for several seasons. Her performance yesterday was of a character that proved her title to a place among the really great musicians. She has a remarkable understanding, which she easily illustrates. Her tone is always pure, rich, true and warm. Indeed, it possesses even more than these attributes, for her sense of shading, which ranges from a massive sonority to the softest pianissimo, is in itself a branch of tone production which is not often so satisfyingly revealed as by yesterday's artist.—New York American.

Mrs. MacDowell on the Coast

Mrs. Edward MacDowell is delighting Western audiences with an exposition of her husband's music. Following are two references to her unique work:

A rare exposition of the beautiful MacDowell music was presented before the Amphion Club yesterday afternoon by the widow of the famous composer, assisted by Mme. Hesse-Sprotte, contralto, and her accompanist, Gertrude Ross.

The program was unique, as Mrs. MacDowell prefaced the musical part with a delightful explanatory talk, illustrated with stereopticon views of the MacDowell Memorial at Peterborough. Mrs. MacDowell's talent as a musician and her fine interpretative intuition were brought out in the vivid pictures in tone painting she made of the famous descriptive pieces of the composer. She followed the traditions of his tutelage and colored it by her own charming and sympathetic personality, endeavoring old favorites still more in the hearts of her listeners. They were all there and made the main part of the program, and for good measure she added a group of delightful encores. The music loving public is to be congratulated that after the death of the composer she gave her pianistic talent to the world after so long withholding it in the interest of the creative genius of her husband.—San Diego Union, February 21, 1918.

The Santa Ana Musical Association is to be sincerely congratulated for bringing so charming a musical treat to the city as was enjoyed in the program of MacDowell compositions presented last evening by Mrs. Edward MacDowell.

In a manner wholly unassuming and not at all savoring of MacDowell propaganda, this splendid woman and artist, for long years the inspiration and helper of the American music master whom the world has learned to revere, explained the labor of love to which she has devoted her life as a memorial to her husband. Many delightful scenes of the Peterborough colony and of the pageants held there were thrown upon the screen, during which Mrs. MacDowell played numbers that were actually used when the latter were presented. All were delightfully interpreted and rendered with an authority practically born of their source. The factors that especially make MacDowell's music great are rare imaginative quality, strength of utterance, delicacy of feeling and rich harmonic structure. It is the greatness born of simplicity and sincerity. As foreigners have long since recognized these qualities, so today more than ever before is America's great musical prophet receiving the honor of his own country.—Santa Ana Blade, February 20, 1918.

Yost Plays at Lincoln

Gaylord Yost, American composer-violinist, appeared in recital at Lincoln, Neb., March 6, under the auspices of the Nebraska Wesleyan University Y. M. C. A. The program contained several novelties—the sonata in F minor by Carl Beutel, who is director of the Wesleyan Conservatory of Music, and two compositions by Mr. Yost entitled: "Evening" and "Serenade No. 2." The latter received its first presentation on this occasion, and was so well liked by the audience that a repetition was demanded. The Nebraska State Journal (March 7) contains the following:

Mr. Yost appeared in the double role of composer and interpretative artist and made good in both. His musicianship is of a grade to command high respect and the beauty of his interpretations afforded keen pleasure. The Nardini concerto was a particularly happy selection to display the violinist at his best. The smoothness of his bowing in the andante movement and the charming delicacy of the allegro giocoso were notable. The Bach "Praeludium" was the medium for some exquisite technique.

The program played by Mr. Yost was as follows: Sonata in F minor (Carl Beutel), concerto in E minor (Nardini), "Tempo di Minuetto" (Pugnani), gavotte (Bach), "Praeludium" (Bach), "Evening" (Yost), "Serenade No. 2" (Yost), waltz (Brahms-Hochstein) and rondino (Vieuxtemps).

Wynne Pyle Triumphs in Canadian Debut

Playing with the London, Canada, Symphony Orchestra, Wynne Pyle scored an instantaneous success with her Canadian audience, winning the following enthusiastic press tributes:

Not this season or in many seasons have we had with us a pianist of such breadth of artistic comprehension and such richness of tone, such authority both of technique and of musicianship, as Wynne Pyle, nor, without an artist who is such a charming woman. Miss Pyle won a thunderous applause for her playing of Liszt's concerto in E flat, No. 1, in which she was brilliantly accompanied by the orchestra, a piece of tonal mastery that delighted the senses and intrigued the mind.—The Free Press, London.

Wynne Pyle, who has been acclaimed a second Carrefo, took the audience by storm with her dazzling brilliant performance of the Liszt concerto in E flat, her command of technique and mastery of tone, the heroic quality and masculine virility of her playing. It is many, many a day since London has heard such a virtuoso of the piano. In the Poldini etude in imitation of the xylophone, and the "Turkish March," it was Miss Pyle's technique and ability to juggle with tone that attracted attention. It was triumphant, victorious playing, and it got across the footlights and roused the people on the other side to a high pitch of enthusiasm.—The London Advertiser.

Kline's Third Minneapolis Apollo Reappearance

The Apollo Club, of Minneapolis, gave the second concert of its twenty-third season in the Auditorium on February 26, and served to bring Olive Kline to Minneapolis for her third reappearance with the club.

Olive Kline, the assisting soloist, reached the height of her charming art in the four French songs which formed her first group. It is a great tribute to Miss Kline's finished and cultured art to say that she sings these songs with appreciative imagination and profound idealism. Her voice is a beautiful organ; clear, warm, fluent and sympathetic; of such qualities as cannot even be obscured by the empty flourishes of the "Shadow Song" from Meyerbeer's "Dinorah."—Minneapolis Evening Tribune.

Miss Kline, welcomed as a favorite from her appearance with the Apollo Club three years ago, showed triumphant progress in voice and art. Her Meyerbeer's "Dinorah," which coloratura bravura she sang with skill and finesse; her group of French songs, done with fine diction and true appreciation of their exquisite art form.—Minneapolis Journal.

Willem Durieux in Glens Falls

Willem Durieux recently appeared as solo cellist in a concert with Alice Nielsen in Glens Falls, N. Y., where he made a hit, as may be seen by the press notice below:

Mr. Durieux is a graduate of the Royal Conservatory at The Hague, having as his teachers such masters as Joseph Giese and Anton Hekking and was later a professor at the same conservatory. His numbers last night were received most favorably and so deep an impression did he make that he was forced to respond to a second encore. The beautiful tone of the cello, together with the sincerity and quality of his interpretation, made his work most acceptable, and the higher tones were as sweet and clear as a violin.—The Post-Star, Glens Falls.

Mr. Durieux plans to fill up a class of professional pupils, giving a free scholarship. He will also teach an ensemble class and generally devote himself to this work, with short trips for concert playing.

SWAYNE Pianists Prepared for Public Appearances
STUDIO: 307 WEST 83rd STREET NEW YORK
Teaches in Boston, Wednesdays, Steinert Hall.

RIO SOPRANO (Covent Garden)
Address: Foreman Educational Record Co., 30 North Michigan Blvd., Chicago, Ill.

FREDERIC MARTIN BASSO
PUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.
Studio, 532 West 111th St., New York Phone 4930 Morningside

ADELAIDE GESCHEIDT
Instructor of MILLER VOCAL ART-SCIENCE
The New School of Voice Culture
817 CARNEGIE HALL, NEW YORK Tel. 1350 Circle

CECIL FANNING H. B. TURPIN
BARITONE ACCOMPANIST
AVAILABLE FOR RECITAL
Address: H. B. TURPIN, Dayton, Ohio

Yvonne de Treville
COLORATURA SOPRANO
Exclusive Management: ALMA VOEDISCH 25 W. 42nd Street, N. Y.
Personal Address: The Rockingham, 1744 Broadway, N. Y.

BETSY WYERS
PIANIST
CONCERTS - RECITALS - MUSICALES
Studio: 604 Bangor Building - Cleveland, O.

N. Y. COLLEGE OF MUSIC (88th Year)
128-130 East 58th Street
ALL BRANCHES OF MUSIC TAUGHT BY EMINENT INSTRUCTORS.
Piano—Artists' ClassAugust Fraemcke
VoiceCarl Hein
TheoryRubin Goldmark
Public School MusicDr. Frank R. Rix
Exceptional Advantages.
CARL HEIN, AUGUST FRAEMCKE, Directors.
Catalog on Application.

CLEMENTINE DE VERE **ROMUALDO SAPIO**
Prima Donna Soprano Vocal Teacher
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION.
Address: 57 West 58th St., N. Y. City Phone: Plaza 9936

Jean de Reszke
58 Rue de la Faisanderie
Paris

LAMPERTI-VALDA
SCHOOL OF SINGING
61 AVENUE NIEL PARIS, FRANCE
Temporarily in New York, 11 West 51st Street
MME. GIULIA VALDA

The
Philharmonic Society
of New York
JOSEF STRANSKY—Conductor

1918-SEVENTY-SEVENTH SEASON-1919

44 Subscription Concerts
in Carnegie Hall, New York
5 Subscription Concerts
in Academy of Music, Brooklyn

Tours
Dates for the orchestra may be secured by application to

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers.
318 WEST 84th ST., NEW YORK CITY. Tel. Schuyler 8337

Waller Hall Professor of Choral Music, Columbia University
Address 49 Claremont Ave.

EVAN WILLIAMS

TENOR
Akron Ohio
Management: THE WOLFSOHN MUSICAL BUREAU

Alfredo Martino

TEACHER OF SINGING

General Manager, Cosmopolitan Opera Co., Inc.
Studio 14 253 West 42nd Street, New York City
Bryant 4179.



ELLA DELLA

ELSA BAKER
CONTRALTO
HEAR VICTOR RECORDS
Address: 226 West 97th Street, New York City

CARL BEUTEL
American Pianist and Composer
Director Conservatory of Music, Nebraska Wesleyan University, Lincoln, Neb.



FELIX HUGHES
BARITONE Specialist in
VOICE BUILDING AND INTERPRETATIVE ART
Studios: 224-225 Clarence Bldg., Cleveland, O.

NOW IN NEW YORK
The Celebrated Spanish
Piano Virtuoso and Pedagogue late from Berlin
ALBERTO JONAS
Studios: 45 West 76th Street, New York Phone: 3071 Schuyler

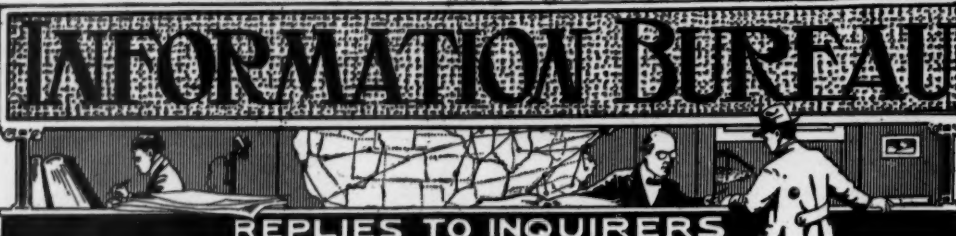


SARGEANT
GASTON
OPERATIC BASSO
Chicago Opera, Chicago
Royal Opera, London
Opéra Municipal, Nice
Melba Concerts
Hotel Wellington New York City

MRS. EDWARD MacDOWELL
Programs of MacDowell Music
Management: Gertrude F. Cowen, 1451 Broadway
New York
Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.
Steinway Piano
(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)



VIVIAN GOSNELL
BASS-BARITONE
AVAILABLE FOR
CONCERTS, ORATORIO and FESTIVALS
"The baritone, Vivian Gosnell, sang the exacting part of Elijah with authority and splendid voice. The famous solo, 'It is enough,' was most beautifully sung, and it alone would have proclaimed him the artist."—Sunday States, New Orleans, La., April 30, 1917.
For dates and terms apply to his manager
M. H. HANSON 437 Fifth Avenue, New York



[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Harmony Books

"Can you tell me which are good books to use for a student desirous of learning something about modern harmony as exemplified by the advanced school of contemporary composers?"

The books on harmony by Goetschius and Chadwick are said to be excellent and modern. A few years ago The Boston Music Company published a very comprehensive "Treatise on Harmony" in three volumes, by J. Humfrey Anger, the third volume of which is specially devoted to the most modern harmonies. Other books, perhaps more recent, are "Keyboard Harmony," by U. C. Smith; "Modern Harmony," by A. Engelfield Taylor; Francis L. York's book, "Simplified Harmony," and "A Study of Modern Harmony," by René Lenormand.

Members of Chorus

"We would like to form a chorus in our town; do you think it is difficult to interest people? If we studied some good choral work could we engage really fine soloists for a performance? How long would we have to rehearse together before we were ready for public work?"

It should not be at all difficult to form a chorus, for the majority of people would rather sing than do anything else. You could make your plans so to be ready to start rehearsals early in the autumn and thus be ready for the public performance in the spring, when the "great" artists are more or less at leisure and ready for out of town engagements. To present a program profitably it would be well to rehearse all through the winter months, and undoubtedly there would be much interest in the numbers selected for performance.

A Juvenile String Quartet

"We have a string quartet that we hope to get a place for in a Chautauqua, but would be very much pleased to get some information from you concerning smaller companies that might have a place for a little string quartet like ours. They are four sisters ranging in age from eleven to sixteen years, and play two violins, viola and cello; they are accompanied by their mother, a graduate in music from the Northwestern Conservatory of Music, of Minneapolis. One of the girls is a fine elocutionist, and their father, a minister, who is a fine speaker, often accompanies them. The girls have had the very best training for more than six years."

With such an organization, that has received such careful training, and that has also had the experience of playing publicly for three years, it would seem that you should have no difficulty in obtaining engagements for appearances. The Redpath Musical Bureau, Kimball Building, Chicago, is in touch with music all over the United States.

Conservatory Teacher Wanted

"I am interested in securing a first class vocal teacher for a conservatory. Can you recommend to me some one, either lady or gentleman?"

The best way for you to find the teacher you require would be to make application to some of the teachers' agencies where there would be a list of those wishing for positions. The International Musical and Educational Agency, Carnegie Hall, New York City, and Walter Anderson, 171 West Fifty-seventh street, New York, probably have the names of many who would be suitable for your conservatory. Also you could insert a small notice under "Opportunities" in the MUSICAL COURIER which would be sure to bring you replies.

Choral Works of American Composers

"I would like to secure a complete, or fairly complete, list of works by American composers for orchestra, chorus and soloists. I am interested only in the larger works such as Hadley's new 'Ode to Democracy.' Can you tell me where such a list may be secured?"

The "Ode to Democracy" is not by Henry Hadley, but by Percy Grainger, who might be reckoned as an American, as he is now in the U. S. Army and has applied for citizenship. Henry Hadley's latest contribution to the musical literature for orchestra, chorus and soloists is "Music, An Ode," which was performed at the Worcester Festival last autumn at the same time as Percy Grainger's "Ode to Democracy." Henry Hadley's "Fire Prince," Percy Grainger's "The Merry Wedding," Stillman-Kelley's new "Pilgrim's Progress," and an "Ode to Music" by the elder Dudley Buck are other works.

Operatic Artists

"A question that has been much discussed recently in our club is one that we should like to have your

opinion about. Do you think it advisable for an operatic artist to give song recitals?"

Yes. You must take into consideration the enormous "audience" of music lovers living in the United States who would never have the opportunity of hearing the great operatic artists in any other way excepting in concert. When these artists appear in concert there are hundreds of places visited where it is impossible for a large opera company to go. The audiences for these concerts are drawn from many towns adjacent to the one where the concert is given, so that thousands can enjoy the art of the "stars." If there was not a great demand for the services of these singers, there would be no tours undertaken, but often the requests for appearances far outnumber the dates upon which artists can be supplied. The demand for music in every part of this great country has become almost overwhelming, and it is such a healthy demand that the country is to be congratulated upon the important part that music is now taking. The appearance of a famous singer is looked forward to for weeks in the smaller cities, many times the hall being entirely sold out in a few days after the notice of such an appearance is announced. It must be a great incentive to do one's very best on such occasions. In one small town of which the writer knows, a dozen or more residents traveled nearly two hundred miles to listen to one of the great singers, only too happy to have the opportunity to do so.

Speaking of Letters

Under the heading of "How and Where the MUSICAL COURIER Is Read," there was recently a mention of letters received from London and Valparaiso, Chile. The Information Bureau would like to add its testimony to the wide circulation of the MUSICAL COURIER as shown by letters received by this department. Letters of inquiry have come from France, Italy, Australia, Japan, and England, not to mention those from every State in this country. Letters from London asked for information about musical matters pertaining to that city; also one from Italy requested an answer to questions that could have been supplied in that country.

Old Operas

"Will you tell me why it is that at the Metropolitan Opera House they do not give some of the old operas such as 'Don Giovanni'? That opera has not been

M. E. SODER-HUECK
THE EMINENT CONTRALTO, VOICE TRAINER AND COACH
Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured.
Write for booklet.
Metropolitan Opera House, 1425 Broadway, New York Phone, 6221 Bryant

J. FRED WOLLE
ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Management: **MARIE KRYL** Season 1918-19
Harry P. Harrison Kimball Bldg. Chicago
Now Booking
PIANIST

INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

heard for years, I understand, and is well worth hearing. Do you know in what year it was written?"

"Don Giovanni" was first produced October 29, 1781, and was written for the city of Prague, a city which it is said "had always shown Mozart more real appreciation than Vienna." It was of "Don Giovanni" that Gounod wrote: "The score of 'Don Giovanni' has influenced my life like a revelation. It stands in my thoughts as an incarnation of dramatic and musical impeccability." You will be pleased to hear that it is likely to be given at the Metropolitan Opera House next winter.

LIBERTY CHORUSES FOR EVERYBODY

Early in its war work, the Connecticut State Council of Defense considered how it might best arouse the patriotic spirit of the people. It was necessary not only to lay out a war policy, but the best way to present that policy and come into direct touch with the greatest number of people possible.

It happens that the chairman of the publicity committee of the State Council of Defense is George B. Chandler, Compensation Commissioner for the State, and a man of wide public experience, splendid insight, many fine qualities of mind and heart, and a red hot patriot.

Mr. Chandler realized that if among the people could be aroused the "will to win" the war, his business would be simplified and the results would come. In fact, it is a conviction of his that the war cannot be won unless this "will to win" is aroused; and although he is not a musician, he thought if he could mobilize the musical forces of Connecticut, he would have a key which would open every heart.

Starting with this, he conceived the idea of a Liberty Chorus for every city, town and village in the State, comprised of patriotic people willing and anxious to serve without compensation, in any way in their power, in the purposes for which this country is fighting.

The next step was to start the movement. After consulting experts, who invariably approved the plan, but would not undertake the job, a business man was recommended, one of wide experience in music, earnest, enthusiastic, and who had the requisite organizing ability. He sent for James S. Stevens, explained the plan, and asked if he was willing to take the job, without salary. Mr. Stevens asked one question, "Why should a coal man be picked for the job?" The answer was characteristic, "Because you have a disease called enthusiasm, which is most contagious." The next reply was of its kind, characteristic, "I'll take the job provided I have but one boss—yourself."

On the same day that he was appointed, the State Musical Director (by the way, the only one in the country, for Connecticut leads in this matter) sent out one hundred and forty-nine letters about the plan to town chairmen, requesting names of best qualified men to undertake the work locally. And then something was started; for everywhere throughout the State people were asking themselves what they could do to help their country. Liberty bonds, Y. M. C. A. and all the other activities were going well, but it seemed as if each wanted more and more to do, and it was only necessary to point the need and the need was filled.

That was on October 2. In forty-two days forty-two Liberty Choruses had started in Connecticut; on the seventy-fourth day, seventy-five choruses; on the eighty-second day, eighty-four choruses, and on the ninety-eighth day, one hundred choruses. At this writing there are one hundred and seven Liberty Choruses regularly operating and listed, with more coming; while in Maine (following the endorsement of the movement by the National Council of Defense, under Director General George Thornton Edwards) the Liberty Choruses bid fair to grow as rapidly as in Connecticut, and there are similar organizations in Michigan and New Jersey.

Of the one hundred and seven Liberty Choruses, ninety-four are brand new organizations, while thirteen are enlisted organizations. Their work is generally conceded to be of incalculable value to the work of the war among the civilian population. Musically they rank high as choruses, with the advantage of spirit and consecration which a patriotic significance attaches to the organizations. In sight reading, the work of the choruses is astonishingly good, and in tone quality they compare favorably with choruses anywhere. Many of them are of exceptional musical value.

Among those who have been attracted to the movement and who have had especial success have been George Chadwick Stock, of New Haven. Mr. Stock is a well known composer and a busy man, but the idea took hold of him and he has given unstintingly of his time and work and organized over twenty choruses in his vicinity. Stevens calls him his right hand. In Waterbury Isaac B. Clark, and in Meriden Frederick B. Hill have brought their choruses to a high standard, and all through the state the picked men and women chosen for the work have produced wonderful results. They are all winners. They were winners before they were picked. That is why they were picked.

Several statewide rallies have been held in Hartford, and a county meeting in each county, where the plans of the movement have been presented; in some places demonstration meetings have given the ideas a wider expression than could be had in any other way, and from these meetings have gone suggestions and inspiration which have blossomed later, sometimes in fields remote from the lines of traffic. On October 17 in Hartford was held the first statewide rally. The echoes of that meeting were heard from all over the State in ten days.

The Division of Liberty Choruses furnishes at cost price music for the choruses. Burchard's book of "Fifty-five Songs and Choruses for Choruses" has been in general use, and to this repertoire is added from time to time the names of selected pieces, while of course the chorus is encouraged to use its own ingenuity in selections, and in this manner a great field is covered and good and valuable information compiled. Sixty thousand song sheets (words only) have been distributed for the audiences. The reports of the musical directors furnish a most interesting chapter in musical history of the past year. Everywhere they show enthusiasm, high purpose and splendid achievement. So far but two complaining letters have been received, and

one of these complained that solos had been substituted for the better and more effective chorus.

In Connecticut the work of Liberty Chorus organization is almost completed. In the other States it is just starting. Beyond question the movement will spread and furnish a valuable contribution to the musical life of this country.

Music and Militarism

[From the New York World]

In these busy times there are so many things of importance to do besides stirring up an agitation against Dr. Karl Muck. For instance, knitting sweaters for sailors, making surgical dressings for the Red Cross, selling Thrift Stamps and collecting books for war camp libraries. Any zealous person should be able to find an outlet for his patriotism without hunting far.

It hardly seems plausible that Congress had Dr. Muck exclusively in mind when it passed the Espionage and Trading With the Enemy Acts. So far as is known, the Boston Symphony Orchestra has not been maintained for the purpose of planting bombs on transports or setting fires in munition works. Neither the Halifax disaster nor the Port Newark fire has been traced to it. Of course the Government does not tell all that it knows. But by last accounts, Major Henry L. Higginson had not been interned at Fort Oglethorpe, Ga., with the enemy aliens held there. The appalling state of affairs that alarms certain apprehensive persons appears to be largely a matter of personal feeling. The Boston Symphony Orchestra, under Dr. Muck's leadership, has given many concerts here without shifting the situation on the western front. Its program calls for two more concerts this season. There is no occasion for anxious souls to hunt bomb-proof cellars or retire to their country estate in anticipation of danger from the orchestra's visit. . . . No man or woman who is a conscientious objector is required to sit through a concert at Carnegie Hall. Anybody who dislikes Dr. Muck personally more than he likes symphony music is free to spend a pleasant afternoon or evening by himself humming a hymn of hate.

Jonás Assistant Wins Success

Henrietta Gremmel, the pianist, assistant to Alberto Jonás, recently gave a concert in the banquet hall of the Ritz-Carlton Hotel, which was attended by a good sized,

fashionable and enthusiastic audience. Miss Gremmel played among other numbers a concert mazurka and toccata, both by Alberto Jonás, in so effective a manner as to call forth a storm of applause. The concluding number of the program, "Blue Danube" waltzes by Strauss-Evler, was given with such technical brilliancy and such verve that the audience was not content until encores were added. The assisting artist was Harold Berkeley, the violinist. The concert was under the direction of Henry de Palmer.

Harold Henry Recovered from Injury to Finger

Harold Henry has recovered fully from the slight but painful accident to one of his fingers, which prevented his playing for about ten days, and made it necessary for him to cancel his engagements during the week of March 3.

Garagusi New Russian Symphony Concertmaster

Nicholas Garagusi, the well known violinist, has just been appointed concertmaster of the Russian Symphony Orchestra, Modest Altschuler, conductor. He will start on tour with the organization early in April.

Tafel

COWNS Tailleurs

ARTISTS WHO ENDORSE MME. TAFEL:

Claudia Muzio, Wynne Pyle, Emma Roberts, Tina Lerner, Kathleen Hart Bibb, Marie Tiffany, Frida Bennéche, Marie Sundelius, Margaret Romaine, Dagmar Godowsky, Annie Louise David, Edith Mason, Namara, Maggie Teyte, Irene Stuart and Almita Galli-Curci.

Gowns, Wraps and Tailleurs

206 West 44th Street, New York City
Opposite Hotel Astor

THE MINIATURE PHILHARMONIC

JACQUES GRUNBERG
CONDUCTOR

MRS. H. H. A. BEACH

Steinway Piano
Used

Available for CONCERTS and RECITALS, in aid of RED CROSS and other War Charities.

Permanent Address: Hillsboro, New Hampshire

FRANCIS

FLORENCE

EASTON-

MACLENNAN

Metropolitan Opera, N. Y.
Chicago Opera, Chicago
Royal Opera, Berlin
Covent Garden, London

DUET
RECITALS
CONCERTS

Private Address, Hotel San Rafael, 65 W. 45th St., N. Y. Management Daniel Mayer, Times Bldg., N. Y.

Mrs. Carrie Louise Dunning
ORIGINATOR

Portland, Oregon—June 15th
Chicago —August 1st
For Booklets and Information address
8 West 40th Street, New York City

THE DUNNING
SYSTEM

Improved Music Study
for Beginners

Harriet Bacon Macdonald
NORMAL TEACHER

Normal Class—Oklahoma City—April 15th
Dallas, Texas —June 3rd
For Booklets and Information address
1727 Chase Avenue Chicago

LENORA

SPARKES

Sole Management:
DANIEL MAYER
Times Building
New York

SOPRANO—METROPOLITAN OPERA CO.

Roger

de Bruyn

Romances
en
Costumes

Merced

de Piña

Management: JAMES E. DEVOZ, 933 Dime Bank Building, Detroit, Mich.

WHAT THE TEACHERS ARE DOING

Two Sterner Pupils' Success

Jane Morris, dramatic soprano, of Gastonia, S. C., and Marion Budd Walker, baritone, of Chester, S. C., gave a benefit concert for their Red Cross organization on March 5. They are pupils of Ralfe Leech Sterner, of New York. The Gastonia Gazette's review of the concert had this to say, in part:

The concert given last night in the Central School auditorium for the benefit of the Red Cross was enjoyed by a large and enthusiastic audience. Miss Morris was in fine voice and her high notes were taken with the ease and poise of the true artist. In the dramatic numbers Miss Morris was especially fine, having room to display her wonderful range of voice.

The dialect group was especially pretty and appealing, and the house showed its appreciation by numerous recalls. The numbers given by Marion Budd Walker proved him to be an artist of wonderful ability and a pleasing, charming stage manner. He was especially good in the "Requiem" and "A Son of the Desert Am I."

Both of these artists, just from the New York School of Music, and artist-pupils of Ralfe Leech Sterner, are a credit to that institution and teacher. In compliment to Jane Morris, former president of the Music Club, an informal reception was given by the Music Club, informally following Tuesday night's concert at the home of Mr. and Mrs. Fred D. Barkley—Gastonia (S. C.) Gazette.

Illuminato Miserendino gave a violin recital at the New York School of Music and Arts, Ralfe Leech Sterner, director on March 14, playing works by Beethoven, Tartini, Pugnani, Bach, Saint-Saëns and Kramer. Frank Howard Warner was at the piano. This violinist has enjoyed international schooling, and plays with broad tone and musicianship.

Salvini to Give Series of Musicales

Mario Salvini, the eminent vocal maestro and diagnostician, has been consulted by numerous singers regarding the condition of their voices. Among these applicants are many from all over the country who have traveled long and short distances to ascertain from Signor Salvini whether their methods of voice production were correct; if it were worth while to seriously take up the difficult yet alluring career of a singer, or how to become relieved of the various throat troubles resulting from incorrect methods.

Signor Salvini says: "In no profession does such confusion exist as in the vocal art. It is a well known fact that vocal teachers (among them many of prominence) have persistently insisted that certain pupils be taught as sopranos, contraltos, tenors and basses, when in reality their voices were otherwise."

"Jean de Reszke, who has gained world wide fame as a tenor, was persistently told by his early teachers that he possessed a decided baritone voice. An improper diagnosis of the voice invariably brings about suffering as well as disappointment. Nature produces beautiful voices, but they require perfect training and development. The throat is the most subtle instrument known, therefore it demands careful treatment."

Signor Salvini will give a series of musicales in the near future at his new studio, 305 West Seventy-first street, New York, on which occasion several of his artist-pupils will be heard in varied programs.

A Florio Pupil to Sing for Soldiers

Audrey Dennison, one of the talented pupils of the Florio Studios, who has been carefully trained by the prominent New York vocal master, will go to Fort Benjamin Harrison next week to sing for the soldiers stationed at the army post there. All the officers from the training camp will also be in attendance. Miss Dennison possesses a well trained dramatic soprano voice and sings very artistically. Last season this attractive young artist was heard in numerous concerts, especially in Toledo, Ohio, where the newspapers, among them the Toledo Blade, were full of her praises.

Dr. Lulek's Pupils' Recital

Recently the advanced singing pupils of Dr. Fery Lulek, of the Cincinnati Conservatory of Music, gave a remarkably successful recital and in some respects it was the most striking exhibition his classes ever have presented. He chose the best of his numerous students, and the Cincinnati Enquirer remarks that "the result was a recital of such artistic proportions as is seldom realized with students. Not only was there a high standard of vocal excellence, but there was also that musical style which bespeaks the training beyond mere voice building and a musical feeling reflecting the fundamentals of the art." The same paper also lavishes high praise on the voices and singing of Helene Turner, Emma Selmeier, Elwin

Smith, Irving Miller, Mrs. Thomas Ginn and Gertrude Fozard. Others who appeared to advantage were Margaret Spalding, Carrie Wright, May Hutton, Emma Burkhardt, Katharine Siegle and Carl Schifferer.

Oscar Seagle's Summer Class

The summer of 1917 was the first one of the establishment of the Oscar Seagle's summer class at Schroon Lake, New York, but so well did all the conditions there satisfy Mr. Seagle that at the end of the season he bought a large estate just outside of the village of Schroon Lake and will make it his permanent summer headquarters. In two or three seasons more he will have an ideal establish-



THE SEAGLE COLONY AT SCHROON LAKE.

(Above) Oscar Seagle's studio. (Center) Oscar Seagle and Walter Golde, his accompanist, on the stage of the amphitheatre at the Plattsburgh Officers' Training Camp, where Mr. Seagle recently gave an extremely successful recital. (Below, left to right) Edna Thomas, New Orleans, and Clara Münschoff, Omaha, Neb., both coaching with Oscar Seagle; Mrs. Seagle, Oscar Seagle.



ment, with a huge studio, which he will use not only for teaching, but for musicales and entertainments for the pupils; and private dormitories on his own land where they can live during the summer.

For the season of the summer of 1918 the Seagle class will open on June 1, and continue as usual until toward the end of September. This season he will teach in the same attractive studio which he used last summer, a picture of which accompanies this article. The number of pupils which Mr. Seagle can take in his summer class is strictly limited and applications are already coming in rapidly to his secretary, Carnegie Hall, New York.

Irene Williams, Miller-Gescheidt Pupil

A Miller Vocal Art-Science artist-pupil of Adelaide Gescheidt covered much territory in a recent concert tour, and filled many important engagements. She is Irene Williams, soprano, who has just returned to New York after a five weeks' concert tour in New England, on her third return engagement of the season. The principal cities visited by Miss Williams were Lynn, Worcester and New Haven. They were loud in praising her singing, especially the "Romeo and Juliet" waltz, the Dell' Acqua "Chanson" and the aria from "Louise."

While in Massachusetts, Miss Williams received offers for the coming summer, including some private musicales

in Newport. But there is no rest yet in sight for this singer, whose sympathetic understanding of her audience, warmth of tone and natural ease of singing always please. After her short stay in New York, she will leave to fill engagements in Detroit and Chicago.

Witherspoon Pupil Winning Success

As the Paulist Choristers, under the direction of Father William J. Flynn, journey up and down the land, giving their unique and remarkably interesting concerts, the work of Thomas McGranahan, tenor, is attracting much notice. Mr. McGranahan is a pupil of Herbert Witherspoon, the eminent New York vocal teacher, who has received excellent reports of his pupil's work. Here are samples from the press of New York, Brooklyn, and Bridgeport, Conn.:

Mr. McGranahan showed a fresh, clear tenor voice well used, which, with his clear diction, recalled John McCormack. This soloist gave Caruso's famous "Furtive Tear" aria from "L'Elisir d'Amore" with satisfactory results and was better still in "Mary of Argyle."—New York World.

Mr. McGranahan has a fresh, sweet voice with a McCormack turn in rendition and in "Una furtiva lagrima" from "L'Elisir d'Amore," by Donizetti, and "Mary of Argyle" he sang delightfully.—Brooklyn Eagle.

Thomas McGranahan, the tenor, rendered several tenor arias with splendid voice and feeling.—Bridgeport (Conn.) Telegram.

Successful Appearances of Klibansky Pupils

Lotta Madden, who achieved a pronounced success at Aeolian Hall, March 11, sang equally successfully at a concert in Montclair, N. J., March 12. The New York papers were unanimous in praising her voice, her artistic use of it, and her splendid rendition of an unusual program. She is engaged for a concert with the Liederkreis Society in New York.

Charlotte Hamilton sang successfully at a concert at the Wanamaker Auditorium on March 6. Frances East sang at several public school concerts. Martha Hoyt pleased at a benefit recital for the music department of Drew Seminary, Carmel, N. Y.

Artist-pupils of Sergei Klibansky will give a Red Cross concert in Bedford, N. Y., March 20, and the following Klibansky pupils will sing at the Arion Society in New York, March 24: Betsy Lane Shepherd, Lotta Madden, Charlotte Hamilton, Helen Weiller and Felice de Gregorio.

Jonás Pupil Pleases Kansas City

One of the very gifted pupils of Alberto Jonás, Elizabeth Olive, played in Kansas City not long ago and attracted considerable attention from the music lovers of that city. Mrs. Olive scored an instantaneous and most brilliant success, and was enthusiastically acclaimed by a large and discriminating audience. The Kansas City Times wrote of her concert: "The virtuosity of the artist, her fire and brilliancy, coupled with reliable musicianship, awakened an enthusiasm rarely seen in a Kansas City concert room. There were many recalls. Mrs. Olive has a well developed sense of beauty, and her readings are full of character and sentiment. She never confuses beauty with the merely ornamental, seldom overstates a phrase or misses the point of a passage."

Carl Fiqué Pupil in Recital

Carl Fiqué presented Anna Hering, an artist-pupil in a piano recital on Tuesday evening, March 12, in Memorial Hall, Brooklyn, N. Y. Miss Hering, who owes her entire musical education to Mr. Fiqué, with whom she studied a number of years, rendered a program which would ordinarily have taxed many performers who have been before the public a much longer time. She disclosed thorough technical development, an insight into the works performed, and together with a thorough mastery of piano playing. She was effective in her rendition of Mendelssohn's "Capriccio Brillant" and Liszt's "Hungarian Fantasy," in both of which she had the assistance of her teacher at the second piano. She also played two groups, comprising scherzo in B flat minor, Chopin; barcarole, Rubinstein; "Carrefio Waltz," Kronke and Carl Fiqué's "God Guard Thee, Love," "Album Leaf" and "Dance Caprice."

Edna Minken, soprano, pupil of Katherine Noack Fiqué, assisted, singing an aria from "Norma," "Es hat die Rose sich beklagt," Franz; "Wiegenlied," Brahms; "Auf Flügeln des Gesanges," Mendelssohn; "Elegy," Massenet;

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, FlutistExclusive Management: CHAS. L. WAGNER; D. F. McSweeney, Associate Mgr.
511 Fifth Avenue (Postal Life Bldg.), New YorkChickering
Piano

HAROLD BAUER

Management: LOUDON CHARLTON, Carnegie Hall, New York

Mischa Elman

NOTE: THE SEASON OF 1918-19 IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA

"The woman with the
wonder voice."IN AMERICA
Season 1917-18

Transcontinental Tour

MASON & HAMLIN PIANO

BEGINNING NOW

MANAGEMENT:

R. E. JOHNSTON

1451 Broadway

NEW YORK CITY

STEINWAY PIANO

"My Mother Bids Me Bind My Hair," Haydn; "Dutch Serenade" Lange, and "The Daisy," Ardit. Miss Minken has been heard before on many occasions. She was in fine voice and captivated her audience.

Katherine Noack Fiqué accompanied charmingly.

Sidney Silber's Activities

Recently Sidney Silber was the pianistic half of a joint recital given in Wayne, Neb., and the event was a pronounced success from every point of view. About 800 persons attended, and ten communities were represented. A number of listeners came from Battle Creek, which is forty-eight miles from Wayne. On March 24, Mr. Silber and Mr. Steckleberg (Silber's partner in these recitals) will repeat their program with a few changes in Norfolk, Neb. This, like the event in Wayne, is for the benefit of the Red Cross. Silber will play in Jamestown, N. D., and possibly in Fargo in April. In the same month he has an appearance at Lincoln, Neb., with the Minneapolis Orchestra. The Silber piano classes at the University School of Music in Lincoln, Neb., have a record attendance this season.

American Institute Summer Courses

Kate S. Chittenden, dean of the American Institute of Applied Music, has issued a folder with particulars relating to the summer session, January 17 to July 26, 1918. The courses open to students during the session are vocal music, pianoforte, violin, harmony and organ. The faculty for the summer session will be as follows: Voice, McCall Lanham; piano, H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman and Katherine L. Taylor; violin, Henry Schradieck and George K. Raudenbush; harmony, Anastasia Nugent and William F. Sherman; organ, William F. Sherman. The course for pianoforte teachers consists of six private lessons in technic, six private lessons in performance, six lecture classes in pedagogy, six harmony classes, six classes in sight reading, ear training and rhythm, six classes in the elements of musical form, six classes in performance, a prescribed course of reading and research in musical history.

McCall Lanham's course for vocalists will embrace thirty half-hour private lessons and six classes in interpretation. Mr. Lanham's lessons will include a thorough drill in the technic of voice production, with oral exercises and repertoire, and embracing all details of diction, style and expression, and, where it is possible, the consideration of such foreign languages as the pupil has studied.

The rates for private work may go into effect any time after June 1, provided the student pursues his studies for six or more consecutive weeks. Public and private recitals will be given on Wednesdays. Board may be obtained in desirable houses.

The registrar, American Institute of Applied Music, 212 West Fifty-ninth street, New York, N. Y., will furnish desired information.

Murphy Sings for Wounded

After having had a great success as the tenor soloist in "Scenes from the Saga of King Olaf," which was given at the last concert of the three days' festival of music in Toronto, Canada, February 20, Lambert Murphy remained an extra day in order to do his bit for his Canadian brothers. This was accomplished when he visited the base hospital in Toronto and sang generously to some three hundred wounded soldiers who had gathered in the Assembly Hall to hear him.

"I found these men very beautifully poetic and sentimental, as well as sensitive," said Mr. Murphy. "When I say sentimental, I do not mean what is usually implied by the word—mushy or lackadaisical—I mean full of sentiment, romantic and affectively emotional. The strain of actual warfare, with its many privations and hardships, has brought about a great change in these men, who have been 'over the top,' and I find they want an entirely different style of music than our own boys who are just about to leave for the unexplored 'No Man's Land.' Our men naturally want more of the uproarious martial music, with a swing and a lilt that will spur them on 'to help bury Willie,' as a recent cartoon in the Tribune aptly put it. But the spirit of the wounded men I had the privilege of singing for is somewhat chastened, refined and purified, and they wanted me to give them old ballads and the like. They seemed to need less of the physical and more of the spiritual music. They were a wonderful body of sympathetic and appreciative men, and I am very happy at the opportunity afforded to be with them."

Mr. Murphy sang "Songs of Araby," "I Hear a Thrush at Eve," "Absent," "Kathleen Mavourneen," "The Sunshine of Your Smile," and other old and new ballad songs.

Tri-City Symphonic Activities

The Tri-City Symphony Orchestra gave its fifth concert on February 4 at Davenport, Iowa, with Ludwig Becker directing, and Royal Dammun singing vocal solos. Among the larger numbers heard were Weber's "Der Freischütz" overture, Tchaikowsky's fourth symphony, Sain-Saëns' "Dance of Death," and the ballet music from "Faust." Mr. Dammun sang some Handel music and some short songs, in all of which he was most successful. On March 4 the sixth concert of the orchestra took place in Davenport, on which occasion Arthur Shattuck was the soloist. The orchestral numbers were Nicolai's overture "The Merry Wives of Windsor," Schubert's "Unfinished" symphony and Liszt's second polonaise. Mr. Shattuck played the Tchaikowsky piano concerto, and was given an ovation by the audience. The Davenport Daily Times of March 5 waxed extremely enthusiastic about the finely gifted American artist. It spoke of his "perfect mastery combined with soul. There was no conscious musicianship, no showy execution of difficult parts, no obvious display of mechanics. One was transported by the music to another clime. It was a magic land and a message that met the highest and best thing in you. All present will

share the splendid memory." Mr. Shattuck was encored without stint, and had to add extra numbers.

America Should Help Italy, Says Guardabassi

Francesco Mario Guardabassi, some years ago a tenor at the Metropolitan Opera for a short while, has returned to New York from Italy, where he has been serving in the army. He rose from the rank of private to that of captain in the Italian Grenadier Guards. He says that he has come here to interest Americans in the war and to win their support for Italy. He declared to a reporter: "If the United States sent two regiments to Italy the moral effect it would have on my people would be tremendous. It would put steel into their veins, give them a new outlook on the war and make more firm their already determined spirit."

Homer P. Whitford Joins Colors

Homer P. Whitford, F. A. G. O., has resigned his position as organist and choirmaster of the Church of the Good Shepherd, Scranton, Pa., and has enlisted in the 46th Infantry Band, now stationed at Camp Taylor, Kentucky. He is playing trombone and acting as assistant director. Mr. Whitford has been appointed song leader of the regiment, and expects to give a concert in a few weeks.

Archibald Sessions a Busy Man

Archibald Sessions, who came to New York from Los Angeles last fall, has been very busy in his first season

in New York, particularly in his capacity as concert accompanist. Recent engagements have been with Max Fröhlich, cellist, at Newark; at a concert of the Sons of the American Revolution, Hotel Martineau, New York; and with Regina Hassler-Fox before the Art Club of Pittsburgh, Pa.


Besides this he was the accompanist at one of the recent concerts for the soldiers at Camp Upton, volunteering his services with the other artists.

At St. John's, Jersey City, where he is organist and choirmaster, he recently directed the Dubois oratorio, "The Seven Last Words of Christ," and now has in preparation Frederick Stevenson's "Easter Eve and Morn." Mr. Sessions' work at St. John's is facilitated by the fact that he has not only a quartet of professional singers, but his entire chorus also is made up of professionals.

Among Mr. Sessions' activities were two Lenten organ recitals at the Little Church Around the Corner, New York; and in addition to all this, his time is entirely taken up for two days a week in coaching at his Carnegie Hall studio.

Mischa Levitzki to Play April 6

Special interest is being taken in the Schumann-Chopin recital to be given by Mischa Levitzki, at Aeolian Hall, New York, on April 6. Mr. Levitzki is the young Russian pianist who made a sensation here last year and the announcement that he is giving another recital this season, is due to the many requests made by his admirers here in New York. This will be Mr. Levitzki's last recital this season.



The SIGN OF MUSICAL PREPAREDNESS—AFFILIATED CHAIN PLAN PERFIELD MUSIC SYSTEM

Creating—Founding—Efficiency—Musical—Preparedness Service

Link-in the NATIONAL CONSERVATORY of MUSIC, through State—County—and City Federated—Chain—System of Local, Private and Normal Examination Units under your own Supervision. Certificate Affiliation for Children and Adults, Leading to a Bachelor of Music Degree.

A partial list of affiliated normal teaching centers who are recommending teachers to Colleges, Public and Private Schools in all parts of the country. Advise parents about schools.

National CONSERVATORY OF MUSIC

INCORPORATED AND ACCREDITED
By the Chicago Board of Education
218 SO. WABASH AVE., CHICAGO
THOS. H. PERFIELD
State Sec.
ST. JAMES HOTEL,
169 W. 45th St.,
Phone 3247 Bryant

Affiliation Certificate authorized by State of Illinois, Corporate Seal, and accredited by Chicago Board of Education.

NEW YORK
Philadelphia
Boston
Toronto, Can.
Hamilton, Can.

BUFFALO
Detroit
Pittsburgh
Toledo
Cleveland
Chicago
St. Louis
Memphis
New Orleans
Dallas

EL PASO
Kansas City
Denver
Phoenix
Los Angeles
San Francisco
San Diego
Portland
Seattle
Vancouver, B. C.

SPOKANE
Walla Walla
Minneapolis
St. Paul
Duluth

Smith, 410 West End Ave., Ph. Schuyler 9111; Stone, 35 Washington Sq., Ph. Spring 342; Tyler, 78 W. 85th St., Ph. Schuyler 7190; Valentine, 880 St. Nicholas Ave., Ph. Audubon 1550; Weidlich, 10 W. 82nd St., Ph. Schuyler 2495; Wetche, 206 W. 99th St., Ph. Riverside 7510; Zang, 812 Lexington Ave., Ph. Plaza 3718; Holy Rosary Academy, 137 2nd St.; Mmc. Weymann, Steinway Hall; Mildred Dilling, 332 W. 85th St., Ph. Schuyler 8265; Josephine Frey, 401 W. 108th St., Ph. Morningside 5690; Le Wald, 99 Claremont Ave., Ph. Morningside 4102; Mrs. Edythe Price, 15 W. 12th St., Ph. Chelsea 8753; Mrs. Hedwig Prince, 24 E. 119th St., Ph. Harlem 7655; St. Joseph's Day Nursery, 469 W. 57th St., Ph. Columbus 6669; Lemmell, 221 W. 104th St., Ph. Acad.emy 1893.

ASK FOR TEACHER-SECRETARY:
Brooklyn—Ciley-Langnecker-Wilkinson, 477 E. 15th St., Ph. Flatbush 3592W; Dahn, 141 Lafayette Ave., Ph. Prospect 1146; Driggs, 15 Clark St., Ph. Main 3268; Duff, 168 Sterling Pl., Ph. Sterling 1506; Jurgeson, 2122 Dittmas St., Ph. Flatbush 273; Liebman, 1140 St. John's Pl., Ph. Decatur 981; Lowe, 345 Clinton Ave.; Miller, 243 Madison St.; Montgomery, 541 Eastern Parkway, Ph. Bedford 1913; Watt, 94 Prospect Park W., Ph. South 3688; Lawrence, 541 Kosciuszko St., Ph. Bushwick 1695; Metzler, 964 72nd St., Ph. Bath Beach 1479.


ASK FOR TEACHER-SECRETARY:
New Jersey—East Orange, Eberhard 77 North 15th, Ph. Orange 283; Englewood, Lichtenberg, 415 Broad St.; Grantwood, Hodgkinson, 1425 Broadway, Ph. Bryant 7274; Jersey City, Sterling, 831 Pavonia Ave.; Levy, 40 Gardner Ave.; St. Paul's Convent, 173 Linden Ave.; Newark, Gibby, 328 Sussex Ave.; Paterson, Krenner, 366 15th Ave.; Summit, Scott, 23 Edgemont Ave.; Weehawken Heights, Acheson, 210 Oak St.; Sisters School, 24 Boulevard; West New York, Koch, 10 Fairview Terrace; Gloucester, St. Mary's Convent; Cranford, St. Bridget's Convent, 197 Mercer St.; Mrs. Martha Plumb, 308 Casino Ave.; Bayonne, Tremer, 14 W. 42nd St.; Upper Montclair, Mrs. Ester Stillman Ferrin, 142 Washington St., Ph. 7627.

ASK FOR TEACHER-SECRETARY:
Up-State—Larchmont, Academy of St. Augustus, Ph. 468W; Mt. Vernon, Our Lady of Victory Convent, 37 W. Sidney Ave.; New Rochelle, College of New Rochelle; Yonkers, Donnelly, 38 Morris; Newburgh, St. Mary's Academy; Woodhaven, L. I., Hill, 39 Snedker Ave.; Pleasantville, St. Thomas Academy; Rye, Peck, 64 Orchard Ave.; Peekskill, Mrs. Agnes and Carmen Crippen, 109 M. Broad St.

For INTER-STATE Information Write the Secretary.
We operate from the Atlantic to the Pacific, and a competent teacher is wanted in every city and town to act as our affiliated Secretary.
Information Free, Results Assured. CALL IF YOU CAN
—IF NOT, WRITE AT ONCE.
Address T. H. PERFIELD
State Sec'y St. James Hotel, Manhattan

FREE TRIAL LESSON:—The National Conservatory of Music, Inc., of which we are part owner, and for whom we are Special Distributors, believe that the large amount of money spent on Magazines would be greatly appreciated if divided equally among music lovers. They have agreed to allow a great amount in the above stated way.
Get in touch with one of our Private Demonstrators or Normal Training Teachers and ask for a Free Trial Lesson.

Rainbow Class 1918



OUR RAINBOW CLASS THIS YEAR WILL SHINE WITH AFFILIATION FROM FLORIDA TO BOSTON AND THE WEST. NEW YORK CITY AS A CENTER, JUNE 10TH TO 29TH.

There is a constant demand for Music Teachers, School Teachers and Normal Teaching Centers. Our plan of giving teachers practice in teaching Keyboard Harmony, Melody Building, Sight-reading, Rhythm, Time, Pulse-work, Ear-training, Scale-work, etc., keeps them in command and demand, because all teachers are made "experienced" under our system. Little or no expense is required, under our guaranteed co-operative plan, to open up a school.

ASK FOR TEACHER-SECRETARY:
New York City—Briggs, 305 Carnegie Hall, Ph. Circle 1350; Brossing, 1182 Woodcrest Ave., Ph. Melrose 7840 W; Bremer, 1666 Holland Ave., Ph. Westchester 820; Carlberg, 512 W. 151st St., Ph. Audubon 1360; Crawford, 250 W. 78th St., Ph. Schuyler 5688; Doolittle, 611 W. 127th St., Ph. Morningside 7357; Doolittle, Wellington Hotel, Ph. Circle 1066; Frederick, 611 W. 127th St., Ph. Morningside 5690; Grant, 20 5th Ave., Ph. Stuyvesant 3401; Gregg, 20 5th Ave., Ph. Stuyvesant 3401; Haire, 44 Barrow St., Ph. Spring 5227; Heineman, 3671 Broadway, Ph. Audubon 6100; Leidy, 501 W. 178th St., Ph. Audubon 4193; Lillie, 319 W. 57th St., Ph. Columbus 8103; Law, 531 W. 145th St.; McDonough, Hotel Endicott, 81st St.; Collett, 202 5th Ave., Ph. Harlem 3437; Meyer, 318 Wadsworth Ave., Ph. St. Nicholas 8711; Pickering, 121 W. 119th St., Ph. Morningside 9476; Scott, 449 W. 153rd St., Ph. Audubon 7950; Snow, 204 E. 18th St., Ph. Stuyvesant 1836; Scoville, 3042 5th Ave., Ph. Harlem 3437.

THE HIGHER TECHNIC of SINGING W. HENRI ZAY

Studio: 50 West 67th Street Telephone: Columbus 1405

Frederick H. Haywood

Offers "Universal Song." Twenty lessons in Voice Culture.
"A rational and workable system."—David Buphom.
At the dealers, or 331 West End Avenue, New York

BIANCA RANDALL

Concerts - Festivals - Recitals
For information address: H. E. Reynolds, 29 Broadway, New York City

L. d'AUBIGNÉ

Teacher of Singing

Villa d'Aubigné, 25bis, rue de Brancas - Sevres-Paris

MARCOSSON

VIOLINIST

AVAILABLE FOR RECITALS, SEASON 1917-18.
Director Violin Department, Summer Chautauqua Institution, Chautauqua, N. Y.
Permanent Address: MARCOSSON MUSIC SCHOOL, 807 The Arcade, Cleveland, O.

SAM S. LOSH

PIANIST BARITONE TEACHER

Oratorio : : : : Lecture Recitals

Conductor and Manager of the Apollo Chorus, Fort Worth, Texas
Government Song-leader at Camp Bowie.

Lehmann Violin School

GEORGE LEHMANN Director 147 West 97th St., New York City

AN IDEAL SCHOOL FOR THE BEGINNER
AS WELL AS THE ADVANCED PLAYER

A staff of the ablest assistants to meet every student's needs. Free instruction in Theory of Music and Piano Playing. All communications should be directed to the Secretary MARY G. RUSSELL.

GAYLORD YOST

COMPOSER-VIOLINIST
RUTH DE HASS BALFOUR - ATTLEBORO, MASS.

ARTHUR SHATTUCK

PIANIST

Secretary Margaret Rice, 325 Oakland Ave., Milwaukee, Wis.
STEINWAY PIANO USED

ARIMONDI

Leading Bass With Chicago Opera Association
CONCERT ORATORIO RECITAL
Tour Now Booking
Address: CONCERT BUREAU, JULIUS DAIBER
Auditorium Theatre, Chicago, Ill.

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, GERMAN,
FRENCH, ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York.
SINGERS—Susanne Baker Watson, Cora Cross,
Pauline Fredericks, Andrew Mack, Nellie Hart,
Marion Stanley, Estelle Ward, Gertrude Hutch-
eson, George Bemis, George Gillet, John Hen-
dricks, Dr. Eugene Walton Marshall, Fiske
O'Hara, Horace Wright, Mabel Wilbur, John
H. Stubbs, Edward Foley, Albert Wallerstedt,
Umberto Sacchetti, Marion Weeks, and many
other singers now before the public in opera
and church work.

NOW AVAILABLE A New American Soprano MARIE TORRENCE

The Pride of the Southern States
Songs Ballads Arias
Management: M. H. MANSON
437 Fifth Ave., New York

DETROIT SYMPHONY'S CLOSING PROGRAMS

Rothwell and Gabrilowitsch Take Turns as Conductor
—Orpheus and Madrigal Clubs at Final
"Pop" Concert—Heifetz and Galli-Curci
Visiting Artists

Detroit, Mich., March 9, 1918.

Walter Henry Rothwell returned to Detroit to conduct a pair of concerts given by the Detroit Symphony Orchestra at the Armory, February 22 and 23. The orchestral numbers were the Tchaikowsky "Symphony Pathétique," Wagner's overture to "Rienzi" and a group by Grieg. These were given with the virility and nice attention to detail that characterizes Mr. Rothwell's work, and which has added so much to the smoothness and efficiency attained by the orchestra this season. William Graefing King, concertmaster, was the soloist, and chose the Bruch concerto No. 1 in G minor as his contribution to the program. His work sustained his reputation as a violinist of ability.

The "pop" concert Sunday afternoon, February 24, given at the Arcadia with William Graefing King as conductor, served to introduce Wynne Pyle, pianist, as soloist. She created much enthusiasm and was the recipient of most favorable comment upon her brilliant playing.

At the concerts, March 1 and 2, Ossip Gabrilowitsch assumed the dual role of conductor and soloist in a program devoted to Tchaikowsky, whose fifth symphony concerto No. 7 in B flat minor op. 23 and theme and variations from suite, No. 3, op. 55, were the compositions chosen. There was a veritable riot of enthusiasm. The conductor was recalled repeatedly after the symphony, while the recalls at the close of the concerto were so numerous that one lost count. It was a remarkable ending to a critical season, a season which has been a strain upon all connected with the affairs of the orchestra. The crisis was most successfully passed, and the orchestra has proved beyond cavil that it has in it possibilities for an organization of which Detroit may be proud. What the future may be is not yet decided. It seems a great pity not to have it continue under the leadership of one of the several excellent conductors available.

Orpheus and Madrigal Clubs Appear

The closing "pop" concert of the Detroit Symphony Orchestra at the Arcadia on Sunday, March 3 was made memorable by the appearance of the Orpheus Club of men's voices and the Madrigal Club of women's voices, under the direction of Charles Frederic Morse. The Orpheus Club is so well known an organization that its merits are taken for granted. The Madrigal Club is newer, but its work measured up to that of the older club. In addition to their individual numbers, the clubs sang several numbers jointly, forming a professional chorus which it was a pleasure to hear. Mr. Morse's work in any line is always characterized by intelligent musicianship.

Heifetz Gives Second Recital

Thursday evening, February 21, brought Jascha Heifetz, violinist, in a recital at the Armory, under the de Voe-Detroit management. It was the young artist's second appearance and a capacity house greeted him. Prolonged applause followed his every appearance, and many encores were given in reply to the insistent demands of the audience. As before, he amazed by the maturity of his technic and his obliviousness to the sensation he created. His regular program included the Wieniawski concerto in D minor, Handel's largetto, Brahms-Joachim's Hungarian Dance No. 7, Vitali's chaconne, Paganini's caprice, Mendelssohn-Achror's "On Wings of Song" and Sarasate's "Zigeunerweisen." Andre Benoist was the accompanist, and proved himself to be an artist of rare talent.

Ganapol School Faculty Give Recital

Monday evening, February 25, Nicola Thomas, violinist, and Ada Lillian Gordon, pianist, both members of the faculty of the Ganapol School of Musical Art, gave a joint recital in the Ganapol Music Hall. Miss Thomas is a comparatively new comer to the city, but in her various public appearances has made a most favorable impression. Miss Gordon belongs to the younger set of professional musicians and is an earnest worker. Her playing grows and broadens every year. The recital measured up to a high standard of artistic worth. The program follows: Suite in E major, Schmitt; prelude in G minor, Rachmaninoff; Romance, Sibelius; serenade, George F. Boyle; air, d'Ambrosio; valse caprice, Wieniawski; perpetuum mobile, Novacek; sonata in B flat major, Mozart.

Tuesday Musicales Program

The eighth morning concert of the Tuesday Musicales, given at the Hotel Statler on Tuesday, March 5, by active members, proved to be of professional standard. The participants were Mrs. Leslie Lamborne, who sang the well known "Shadow Song" from "Dinorah," Meyerbeer; Theodosia Eldridge, violinist, who played "Prelude de Deluge," Saint-Saëns, canzonetta, d'Ambrosio, and "Le Cygne," Saint-Saëns; Christine Symington, contralto, who sang "Après un reve," Fauré, Mignonette, Old French, "Somewhere in France" (by request), Hartmann, and Vera Richardson and Madge Quigley, who played Saint-Saëns' concerto in G minor. The accompanists of the morning were Marjorie Cleland Deyo, Ada Lillian Gordon and May Preston.

Galli-Curci Returns

Wednesday evening, March 6, Amelita Galli-Curci appeared at the Armory, under the DeVoe-Detroit management, in a characteristic recital. Standing room was at a premium, and the enthusiasm of last year was repeated. In spite of evident weariness, the prima donna generously added several numbers to a taxing program in response to the applause of an audience which would have been a great tribute to any artist. J. M. S.

Helen de Witt Jacobs' Activities

Helen de Witt Jacobs, the young American concert violinist appeared with marked success as soloist on March 11, at the Baptist Temple, Brooklyn, before an audience of over 1,400, receiving three recalls and respond-

ing with two encores. On March 19 she played for the Artists' League of America in Brooklyn, and on March 23 she will play for the Bel Canto Club, at the Waldorf-Astoria. Her own recital will be given in Memorial Hall, Brooklyn, on April 18, when she will play a program containing many standard violin works.

PITTSBURGH, PA.

Pittsburgh, Pa., March 7, 1918.

Pittsburghers are having their full share of first class music this week if they wish to take advantage of the opportunities Edith Taylor Thomson, the wideawake impresario, has put before them.

Monday evening, the San Carlo Grand Opera Company opened a week's engagement at the Alvin Theatre, giving for the opening performance "La Gioconda" with a cast consisting of such artists as Manuel Salazar, Elizabeth Amsden, Stella Demette, Pietro de Biasi, Marta Melis, Joseph Royer, Natale Cervi, L. Dellemolle and Luciano Rossini. The performance was artistic throughout, and while the chorus is not large, it does very good work both dramatically and vocally. The stage settings are artistic.

Elizabeth Amsden, who sang the title part, has a soprano voice of wide range and beautiful in quality as well. She made all that was possible of the part both vocally and dramatically, and seemed to win a very large portion of the laurels of the evening. Manuel Salazar, who has become a popular tenor with the Pittsburgh audiences, was in excellent voice and gave to the familiar aria "Cielo e mar" an excellent rendition, so much so that it was necessary to repeat part of the aria. The other artists were excellent and gave to their allotted parts a full dramatic and vocal rendition. That the coming of this company to Pittsburgh was a treat was shown by the very large audience which turned out for the opening night and the hundreds that had to be turned away.

Tuesday evening the company presented "La Traviata," with Marcella Craft as the star and Giuseppe Agostini, the tenor. The scenery for this opera was very beautiful and the entire performance was most artistic from start to finish.

Marcella Craft, whose beautiful soprano voice was heard here in this opera last year, seemed even more wonderful than on the previous occasion. Her singing as well as her acting, especially the character of Violetta, is done in remarkably artistic style. Agostini was in good voice and carried his part through in good vocal and dramatic style. The other members of the cast, which included Frances Morosini, Alice Homer, Luciano Rossini, Angelo Antola, Antonio Cetti and Natale Cervi, did excellent work, and the entire performance created enthusiasm for the rest of the company's engagement.

Wednesday afternoon, the usual double bill of "Cavalleria Rusticana" and "Pagliacci" was given, with Luisa Darclee as Santuzza; Marta Melis as Lola; Alice Homer, Mama Lucia; Girolamo Ingar, Turiddu and Joseph Royer as Alfio. The entire cast rendered this little opera in artistic style and gave much enjoyment to the audience. For "Pagliacci," Marcella Craft sang Nedda; Rossini, Harlequin; Agostini, Canio; Royer, Tonio, and Dellemolle, Silvio. The audience was most enthusiastic in showing its appreciation of the artists' work.

Wednesday evening, "Rigoletto" was the bill, and this opera again gave Salazar, whose work was so admired on the opening night, an opportunity to give his voice full sway. This opera brought forth another soprano who made her first appearance this week, Edvige Vaccari,

JULIUS WILLIAM MEYER

VOICE PRODUCTION and INTERPRETATION
Telephones: Studio, 1350 Circle Residence, 1380 Prospect Carnegie Hall

Now Booking 1918-1919

MARJORIE KNIGHT

SOPRANO
Management: Emil Reich, 47 West 42d Street, New York

BYFORD RYAN

VOCAL TEACHER
Studio: 322 West 78th St., New York Phone: Schuyler 3799

KATHLEEN HART BIBB

SOPRANO
"A young singer of individual charm and of even rarer quality, which is cheerfulness."—New York Times.
Management: DANIEL MAYER, Times Bldg., New York

OLIVE KLINE

Concert-Oratorio-Recital
Management: Wolffsohn Musical Bureau
1 West 34th St., N. Y. City

whose voice has been widely commented upon for its beautiful quality. The entire cast was made up of those heard on previous occasions, who always do good work and make of all the performances a success.

Again the work of the chorus should be mentioned, because it is prompt in attack, sings on the pitch, and its ensemble is very good. Last, but by no means least, is Carlo Peroni, the musical director. Much praise should be given Signor Peroni for the wonderful way he directs the orchestra. Not once does that body drown the softest voice of the singer, and yet the singer has plenty of support.

The intermezzos have been rendered in such artistic style that Signor Peroni and his players have received much applause. The other performances for the week are "Carmen," "Barber of Seville," "Jewels of Madonna" and "Trovatore," and they will be reviewed in another issue.

Galli-Curci's Second Recital

This has not only been a busy week with Mrs. Thomson, on account of managing the San Carlo Opera Company, which, due to her wonderful ability, has been most successful, but on Friday evening, in the Syrian Mosque, Mme. Galli-Curci will give her second recital in Pittsburgh this season under Mrs. Thomson's management, and from all appearances the largest audience ever gathered in an auditorium in Pittsburgh to listen to a musical entertainment will be assembled.

Second Haydn Choral Union Concert

Thursday evening, February 28, the Haydn Choral Union of Bellevue gave its second concert of the season, presenting Haydn's "Creation." The chorus work, under the direction of John Colville Dickson, was excellent, probably the best chorus work done by this organization.

The soloists for the occasion were all local artists, Marion McFall, soprano; George Herwig, tenor, and Fred Ayers, bass. Miss McFall has a soprano voice of wide range and sang her allotted parts well. Mr. Herwig and Mr. Byers both gave their parts in good style.

The next concert will be given April 25, when Evan Williams will appear in recital.

Pergolesi Work to Be Repeated

Last year at the Church of the Ascension, under the direction of Anne Griffiths and Edward Napier, Pergolesi's "Stabat Mater" was produced for the first time in Pittsburgh. This composition is for women's voices, and was given a most artistic rendition in the church on the Wednesday evening prior to Easter Sunday. Miss Griffiths and Mr. Napier are now working on the "Stabat Mater," which will be given again this year. H. E. W.

CHRISTMAS IN STOCKHOLM

When icy winds sweep from the Baltic and the Gulf of Bothnia, and all Stockholm lies buried deep in snow, Christmas, with its evergreens, lights and joyousness, becomes a season specially treasured in the people's hearts. Not one day, but many, are given at that time to family reunions, each household in turn entertaining all the rest. In days not long past in Stockholm, as throughout Scandinavia, the celebration began at 5 o'clock in the afternoon of Christmas Eve. All business ceased, even the street cars stopped, where they stood on the tracks, when the hour struck, and high and humble hurried each to his home to keep the feast of light and warmth and love.

For days preceding the event, streets had been filled with busy shoppers democratically carrying bundles home, for such a thing as delivering them was out of question when every able-bodied man and woman in all Stockholm went shopping at once. That in itself formed part of the season's merriment, for to see a dignified father or a stately mother trotting along half concealed by hobby horses that would thrust their heads through paper wrappings and drums and dolls rudely disclosed to the public eye by blustering winds made part of the general jollity.

Julia Claussen, the contralto, whose fame at the Royal Opera in Stockholm brought her first to the Chicago Opera Association and then to the Metropolitan Opera House in New York, spent her childhood in Stockholm in a house built in 1702, on Riddershome, or Knights Island, one of those numerous islands forming part of the old city, and that have caused it to be called the Venice of the North. There her earliest memories of a picturesque Christmas time were interwoven with other memories of traditions made in a dim past, for the home of her parents had, nearly two centuries before, been the abode of Franciscan monks.

From the deep cellar of this home an underground tunnel led to the Knight's Church itself, where the monks attended worship and where now, and since the time of the great Gustavus Adolphus members of the Swedish royal family are buried. For that matter, the childhood home of Mme. Claussen rested almost above a graveyard of its own, for along the dark sides of the tunnel through which so many monks had passed to church, legend had it that they were laid at rest.

A house so old, and with such associations, had of necessity its ghosts; no place so ancient could have well been respectable without them. However, as a tiny girl, it was not Mme. Claussen who claimed the distinction of really seeing them, but a still littler sister. The particular date of the apparition's appearance was Christmas. All the children had been banished from that part of the house devoted to mysterious preparations. Making an excursion to the cellar as relief from the monotony of not being able to make an excursion anywhere else, the little girl peered into the ever attractive tunnel. Tiring of gloom her eyes could not pierce, she turned and saw in fright a long procession of white, misty figures with bent heads concealed by cowls and with hands meekly folded. On they came toward her, floating in noiseless silence into the tunnel's mouth until the last one had been engulfed in its depths of impenetrable dark.

Up the stairs the small girl went as fast as her fright stiffened legs would carry her, to tell the gruesome tale, one in which she herself believed implicitly, though her scarcely larger sister Julia scoffed, declaring that Christmas excitement had got the young excursionist into a state that

created fancies out of shadows. Be that as it may, the subject would make a rare one for a painter: a startled little girl in a vast, gloomy cellar, and near a yawning tunnel, toward which a white, misty procession of monks floated on their way to keep Christmas in the old Knight's Church, a Christmas as long dead as they themselves.

But the little girl soon forgot, as did Mme. Claussen, all thought of ghostly visitors in the reality that followed on that Christmas Eve, marked by the same ceremonies as in all other homes in the old town. For three weeks the place had been bustling with culinary preparations; hams, sausages, cakes and fish had been provided until it would have seemed that everything eatable was about to find its way into the oven. And all this was but a prologue.

In particular the fish was prized above other delicacies, having been prepared in a way dedicated solely to Christmas and consequently the season's national dish, just as turkey is regarded as our own. The fish is first put in lye for a week, then soaked in water and afterward hung up to dry. On Christmas Eve, at dinner, the dish, cooked in cream until it is jellied, is preceded by a porridge made of rice, cinnamon and sugar, into which is dropped a tiny china doll. The young girl who is its finder is supposed to be married before Christmas comes again, and the finding starts the night's merriment with zest.

That dinner in Stockholm on Christmas Eve is the last which the family is able to enjoy for some time to come, not from lack of food but because of too great plenty of it. Everywhere, and for several days, from morning until night, the table is spread with an identical, bewildering array, and not to eat of it is regarded as an omen of ill luck. So a real appetite remains only for the sumptuous feast at the very outset.

After the punch, fragrant with spices, is made by the father, who sets the great bowl flaming with a match to burn off the alcohol, casting its reflections on happy, clustering faces, comes the visit to the Christmas tree placed in another room. Doors are thrown open, disclosing the result of days of mystery, and all flock gaily in to the "sharing." From lowest to topmost boughs the tree gleams with light shed by tiny wax candles, while all the space between is hung with sugar angels and an array of those delectable things known to childhood in every country. For each one present there is a stack of packages, perhaps thirty or forty apiece, trifles, maybe, but bringing joy, a joy heightened by the fact that accompanying every package is a written, tender Christmas message.

At half past nine dancing begins, not formal nor of the fancy kind, but an exhilarating frisk, each holding fast his neighbors' hands and joining in a circle about the gleaming tree. When little eyes are heavy and little legs can no longer drag, the children are started off to sleep, hugging tight in their arms as many of the precious packages as they can manage to take along to bed.

There is one Christmas Eve act that Mme. Claussen has made her very own. Perhaps lingering childhood memories inspired it. She instituted it when she began her career at the Royal Opera in Stockholm, she will repeat it, as always, wherever she may be—this year in New York—and that is to visit as many hospitals as possible and sing to the sick there. She feels that by singing the season's joyous music to them, though shut off from home and those they love, they can still have some of the brightness of the Christmas spirit and know they are remembered in their sufferings on the anniversary of a day when Christ brought love and good will into this troubled world. W. A.

MUSICIANS UNDER THE FLAG

Allen, Robert E.	Kraft, Arthur C.
Ashbacher, Herman.	La Belle, Guy.
Barker, John D.	Lehmann, Theodore.
Barlow, Howard.	Lewis, Ward.
Barnes, H. W. B.	Lindorff, Theodore.
Beckwith, Reuben.	Little, John W.
Bibb, Frank.	Losh, Sam.
Bollman, Fred.	Lowrey, Edward W.
Boone, Manley Price.	Macheath, Donald.
Bowes, Charles.	Macmillen, Francis.
Burnett, John.	Macdonald, W. R.
Callahan, Miller.	Maier, Guy.
Chamberlain, Glenn.	Meeker, Z. E.
Clifton, Chalmers.	Mitchell, Earl.
Cornell, Louis.	Nevin, Arthur.
Cottingham, Howard A.	Nevins, Willard Irving.
Cox, Wallace.	Orth, Carl.
Dittler, Herbert.	Osberg, Elliot.
Doering, Henri.	Palmer, Claude.
Elser, Maximilian.	Peterson, Alfred C.
Felher, Herman.	Pope, Van.
Firestone, Nathan.	Potter, Harold.
Foerster, Eugene A.	Potter, Harrison.
Fram, Arthur.	Reynolds, Gerald.
Frothingham, John W.	Roentgen, Engelbert.
Garrabrant, Maurice.	Rogers, Francis.
George, Thomas.	Rosanoff, Lieff.
Gotthelf, Claude.	Saurer, Harold.
Grainger, Percy.	Schelling, Ernest.
Granberry, George F.	Schmidt, David H., Jr.
Gustafson, William.	Soderquist, David A.
Haensel, Fitzhugh W.	Sousa, John Philip.
Hall, Alan.	Sowerby, Leo.
Hall, Cecil John.	Spalding, Albert.
Hartzell, Alfred.	Stehl, Richard E.
Hawley, Oscar Hatch.	Stiles, Vernon.
Heckman, Walter.	Stoessel, Albert.
Heizer, Frederick, Jr.	Stuntz, Homer.
Hemus, Percy.	Taggart, A.
Hillyard, Ried.	Taylor, Bernard U., Jr.
Hochstein, David.	Trimmer, Sam.
House, Judson.	Vail, Harris R.
Hubbard, Havrah.	Van Surdam, H. E.
Hudson, Byron.	Whitford, Homer P.
Jacobi, Frederick.	Whittaker, James.
James, Philip.	Wiederhold, Albert.
Jones, Gomer.	Wille, Stewart.
Keller, Harrison.	Wilson, Gilbert.
Kernochan, Marshall.	Wylie, W. H., Jr.

STEINWAY

The ideal of the Steinway Piano is a beautiful voice. The work of the Steinway family is to create a sensitive but permanent vehicle for its expression.

"The Steinway realization means the elevation and furtherance of the great art of music. Their field is the world and mankind is the beneficiary. Rarely have men had such inspiration and more rarely have they risen to the heights or possessed such unobscured and prophetic vision of the intellectual needs."

Steinway & Sons

STEINWAY HALL

107-109 East 14th Street, New York

Subway Express Station at the Door

Represented by the Foremost Dealers Everywhere

NOW BOOKING 1918-1919
PEARL ADAMS
 SOPRANO
 Management: EMIL REICH, 47 W. 42nd St., N. Y.

VIVIEN HOLT Coloratura Soprano
 BOOKINGS NOW OPEN. SEASON 1917-18.
 Address: 134 West 116th St., New York Tel. 4699 Morningside

RUBY LEHMANN-LEYSER
 LYRIC SOPRANO
 Management: EMIL REICH, 47 W. 42d St., New York City

GEORGE RASELY
 TENOR
 Exclusive Management: GERTRUDE F. COWEN 1461 Broadway, New York

IRVIN MYERS
 VOICE CULTURE
 Studio: 251 W 91st St., New York Phone, 4632 Riverside

CONAL O'C QUIRKE
 VOICE PLACEMENT AND OPERA COACHING
 Also Concert Accompanist
 113 West 74th St., New York Phone 9341 Columbus

W. H. C. BURNETT
 (Vice-President Central Concert Company)
BUSINESS ADVISOR
 615 WOODWARD AVENUE DETROIT, MICH.
 "In many cases the chance of a brilliant career has been lost through improper exploiting."

American Lyric Soprano
D.A. COSTA
 NOW BOOKING
 Season 1915-16, 1916-17, prima donna of the Chemnitz Grand Opera Co.
 Management: JAMES DEVOE, Dime Bank Bldg., Detroit, Mich.
 Residence, 226 West 70th Street, New York. Phone: 9930 Columbus

EDITH MASON
 SOPRANO
 PRIMA DONNA BRACALE OPERA COMPANY
 December 1917 to May 1918
 METROPOLITAN OPERA CO.
 SIGALDI OPERA, MEXICO
 Available for concert, summer and fall, 1918
 Address: care of Musical Courier 437 Fifth Avenue, New York
 Photo by E. F. Foley, N. Y.

Willy de Sadler
 RUSSIAN BARITONE
 Teacher of Singing
 227 West 71st Street New York

MUSIC TEACHERS
 EARN MORE
 Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.
 HELP YOURSELF
 Improvise, Play and Write 95220 Modulations from one given tone, Memorize spontaneously without saying letters, Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00.
 SUMMER SESSIONS
 New York City, June 10th to 29th. Chicago, July 8th to 27th. Asheville, N. C., August 12th to 31st.
 Address EFFA ELLIS PERFIELD 218 S. Wabash Avenue, Chicago, Ill.
 New York City, 109 W. 45th St., St. James Hotel

PROVIDENCE, R. I.

Providence, R. I., March 12, 1918.

The Havens Trio, consisting of Raymond Havens, pianist; Sylvain Noack, violin, and Alwin Schroeder, cellist, gave a concert in Memorial Hall on Thursday evening, January 17, for the Chopin Club's guest evening. Mr. Havens, who is a native of Providence, played Liszt's rhapsody, No. 2, displaying excellent technic and musically understanding, and was equally successful in the ensemble playing. Both Mr. Noack and Mr. Schroeder were heard to advantage in solo numbers.

First Glee Club Concert

The University Glee Club, of which Berrick Schloss (Berrick van Norden) is director, gave its first concert of the season in Memorial Hall on Friday evening, with Margaret Abbott, contralto, as soloist. It was Miss Abbott's first appearance in Providence, and she created a profound impression by her splendid renditions of songs by Tchaikowsky, Batten, Warford, Gordes, Homer, Burleigh and Carpenter. The club sang with fine tonal balance and interpreted its selections in a praiseworthy manner. Avis Bliven-Charbonnel was the accompanist for Miss Abbott and Earl P. Perkins played for the club.

The Bennetts Appear at Benefit Concert

Mr. and Mrs. Louis Bennett and Louise Bennett gave a concert in Sayles Memorial Hall, Brown University, on Monday evening, January 14, for the benefit of the Sophia Little Home. Miss Bennett, soprano, who possesses a voice of rare quality, was heard in a group of English and French songs, and gave a stirring rendition of the "Marseillaise." Mr. Bennett, who has sung in opera in Belgium, is the possessor of a bass voice of wide range. He sang with telling effect songs in English, French and Spanish. Mrs. Bennett proved a delightful accompanist.

"Pagliacci" in Operalogue Form

The operalogue of "Pagliacci" was given Sunday evening, January 13, in the Strand Theatre for the benefit of the Providence Section, Council of Jewish Women. Adelaide Patterson told in an interesting manner the story of the opera. The musical numbers were well rendered by Loyal Phillips Shawe, baritone; Grace Goff Fernald, soprano, and George F. Young, tenor. Beatrice Warden and George H. Pickering were the accompanists.

Young Violinist Plays Well

George A. Jordan gave a violin recital in Churchill House, Wednesday evening, January 23, assisted by Ethel Waters, contralto, and Catherine Douglas and Beatrice Warden, accompanist.

Master Jordan, a lad of thirteen years, is a pupil of Donato Lauria and has only studied four years, yet his progress is remarkable. His tone is big and of sweet quality; his execution is clean; his playing, graceful and without affectation. He was especially happy in his playing of "Schön Rosmarin," by Kreisler, and the "Meditation" from "Thais" by Massenet.

Miss Watter's numbers were splendidly rendered and Miss Douglas and Miss Warden were able accompanists.

Bonnet's Organ Playing Delights

Joseph Bonnet gave a recital on the new Austin organ recently installed at the Central Congregational Church, of which Helen Hogan is organist-director, on Thursday evening, January 24. The church was literally packed, people occupying seats and standing room in the chancel, pulpit and aisles. At the conclusion of the program Mr. Bonnet, in response to a wild burst of applause, sat down again and played "The Star Spangled Banner," the "Marseillaise" and "God Save the King." Nothing more can be said than that never in the history of Providence has such wonderful organ playing been heard. It was a revelation to a great many organists themselves, who up to that moment in their lives have posed as masters of their instruments.

Regimental Band Concert

The Regimental Band of the Fifty-fifth Artillery, C. A. C., gave a benefit concert in the Strand Theatre on Sunday afternoon, February 3, before an audience that completely filled the theatre. The band, under the leadership of Capt. Walter B. Smith, played in a praiseworthy manner several selections and was ably assisted by Avis Bliven-Charbonnel, pianist; Lucy Marsh, soprano, and Loyal Phillips Shawe, baritone.

Alexander Gunn, Pianist

In Sayles Memorial Hall, Brown University, on Tuesday afternoon, February 5, a recital was given by Alexander Gunn, pianist, of New York, and Ellsworth McCleod, organist, of this city. Mr. Gunn, a young man of twenty-one years, displayed unusual talent and a sound musical training giving a splendid performance of four MacDowell numbers. He was equally successful in Bach's Italian concerto and a group of eight Chopin numbers. Mr. McCleod played besides Bach's fugue in D minor, Franck's "Piece Heroique" and Marquaire's symphonie in E flat.

Claudia Fournier Sings for Soldiers

In Churchill House, Wednesday evening, February 6, Claudia Phea Fournier, contralto, gave a song recital for the benefit of the Soldiers' Tobacco Fund. Mme. Fournier sang with tone arias from "La Gioconda" and "Rosalinda" and also a group of French and English songs. Her interpretations were musically and convincing, while her diction in both French and English was excellent. Gene Ware was the accompanist.

Opera in English

Planquette's opera, "Les Cloches de Corneville," was given in English under the direction of F. A. Fredericks, organist and choirmaster of St. Michael's Church, on Wednesday and Thursday evening, February 6 and 7, in

Parish Hall. The cast which consisted of Mary Charles, Mary McCabe, John Goodwin, Parker Burke, Charles Ewart and Anthony Faunce, gave an exceptionally good rendering of the solo and ensemble numbers, and the large chorus sang with telling effect. The opera was well staged and the orchestra was adequate and played with fine tonal balance under the able direction of the conductor, F. A. Fredericks.

Leginska Artist for Chaminade Club

Guests' night was observed by the Chaminade Club on Wednesday evening, February 20, in Churchill House, with a piano recital by Ethel Leginska, before an audience that completely filled the ballroom. Mme. Leginska, who was soloist here with the Boston Symphony Orchestra last season, deepened the profound impression she made at that time and her playing was even more enjoyable in recital. Besides two numbers by Scarlatti, she played with rare musical intelligence Chopin's sonata in B flat minor, also three other Chopin numbers which included polonaise, op. 40, No. 1. Her final numbers were Liszt's "Mazeppa" and the "Rigoletto" paraphrase, to which she gave finished and brilliant interpretations.

Chopin Club's Monthly Meeting

The Chopin Club gave its monthly musicale in Churchill House on Thursday morning, February 21. Besides an enjoyable program by the club members assisted by Miriam R. Harris who read "The Palace Built by Music," a short talk was given on Thrift and War Stamps.

Good Amateur Opera Performances

The best amateur performance of opera ever given in Providence took place in the Providence Opera House on Friday evening, February 22, when Bizet's "Carmen" was given in French under the direction of Chambord Giguère. The title role was sung by Marguerite Paradis, of Woonsocket, a pupil of Arthur Hyde, of this city, who gave an excellent interpretation of the part. The Don José of J. G. Bouchard was well acted and his singing of the "Flower Song" so musically and given with such charm that the audience applauded heartily. Annie Mason, Micaela, and Eugene L. Jalbert, Escamillo, sang and acted their parts splendidly. The orchestra played with spirit, and the chorus of 100 sang well.

Paul Dufault in Recital

On Sunday evening, February 24, at the Bijou Theatre, Woonsocket, Paul Dufault, tenor, gave a song recital, assisted by Marguerite Paradis, contralto. Besides songs by Lippacher, Holmes, Pessard, Georges, Hüe and Saint-Saëns, in French, Mr. Dufault sang Sidney Homer's "My Boy" in English. He won much applause by his excellent interpretations. Mlle. Paradis sang with fine feeling and beauty of voice Saint-Saëns' "Mon Cœur souvre à ta voix," from "Samson and Delilah," and was equally convincing in her group of songs by Harling, Nevin and Gounod. Anita Williams, who played the accompaniments for Mr. Dufault, added to the enjoyment of the evening by her two piano solos. Gertrude Joseffy was the accompanist for Mlle. Paradis.

Mischa Elman's appearance here in Infantry Hall on February 10 was before a small but enthusiastic audience. The program included concerto, G minor, Vivaldi-Nachez; "Symphonie Espagnole," Lalo; "Deep River" (paraphrase), Elman; tango, Albeniz-Elman; nocturne in E flat, Sarasate-Chopin; Hungarian dance No. 7, Brahms-Joachim; "I Palpiti," Paganini. Mr. Elman played as usual in his artistic and individual manner. Philip Gordon was the accompanist.

Paulist Choristers Enjoyed

The Paulist Choristers, of Chicago, Father Finn, conductor, were heard on Sunday evening, February 24, by a good sized audience. A pleasing program of a wide variety of sacred and secular numbers were heartily received.

Reimherr and Warford Assist Miss Wolverton

One of the most select gatherings for a musical evening this winter assembled for Edna Wolverton's concert for the Red Cross fund. Miss Wolverton is the soprano soloist at Grace Church, T. Sebastian Matthews, organist, director and composer. She was ably assisted in her program of songs by George Reimherr, tenor, of New York City; Claude Warford, accompanist (Miss Wolverton's teacher), also of New York City, and van Veachten Rogers, harpist, of Boston. The delightful program follows:

"Star Spangled Banner"; duet, "The Passage Birds' Farewell" (Hildach). Soprano—"Vissi d'Arte" (aria from "Tosca") (Puccini). Tenor—"Through the Meadows" (MacDowell). "The End of Day" (Ralph Cox). "Nipponese Sword Song" (Fay Foster). Harp—"Reverie" (Lorenzi). "Dance of the Gnomes" (Rogers). Soprano—"The Voice." "Pieta." "Dream Song." "A Rhapsody" (Warford). Tenor—"Gather Ye Rosebuds" (Mark Andrews). "Oh, Red Is the English Rose." "From the Hills of Dream" (Cecil Forsyth). "Earth Is Enough" (Warford). Harp—"Impromptu" (Dube). "Fairy Dance" (Godefroid). Soprano—"Elegie" (Massenet). "Yesterday and Today" (Spross). "Down in the Forest" (Ronald). "The Wind in the South" (Scott). Duet—"Our Star" (arr. from Rubinstein) (Elliot).

Both from the standpoint of art and musicianship, this the best concert that has been given in the Churchill House this winter. Miss Wolverton possesses a beautiful high lyric voice with all the freshness of youth. Mr. Reimherr, a splendid artist, has a magnetic personality, and Mr. Rogers, as always, played with clear precision. Mr. Warford was invaluable as an accompanist. A. H. W.

Harriet Foster's Activities

Harriet Foster, mezzo-contralto, is booked to appear at the fourth concert of a series given under the direction of Julian Pollak, the New York manager, at the Y. M. C. A. Auditorium, Haskell, N. J., which takes place on Friday evening, March 29. Mrs. Foster will have the assistance of Victor Polant, the young American violinist, and Emanuel Balaban, pianist.

Mrs. Foster will also be heard at one of the popular Sunday concerts given under the auspices of Unity League in South Norwalk, Conn.

BALTIMORE, MD.

Baltimore, Md., March 8, 1918.

A French program was presented by the Philadelphia Orchestra, Leopold Stokowski, conductor, last Wednesday evening, which Director Stokowski's splendid art added to the exquisite playing of the orchestra made interesting. The symphony was Saint-Saëns' second, in A minor; a work which is full of beautiful spots of melody, but produces a curiously disconnected effect, leaving the auditor with little definite idea of what has been heard. Three dances by Gretry, from "Cephale et Procris," followed the symphony. After the intermission, Carlos Salzedo, the soloist, started the "Dance sacrée," by Debussy, for harp and orchestra. He was almost immediately interrupted by a pall of darkness which descended over the whole city for a short time, thanks to a severe electrical storm which damaged a large dynamo. It was impossible to see the director, so the orchestral number was necessarily discontinued and M. Salzedo played a composition of his own. At the reappearance of the lights the interrupted number was resumed. The Berlioz "Carnaval Romain" overture brought the program to a close.

Heifetz in Recital

The large auditorium at the Lyric was filled to hear the first recital here of Jascha Heifetz, Thursday, March 7. Mr. Heifetz began his recital with the beautiful sonata in E major, which he played with true Heifetz dignity and simplicity. The largo was most movingly played, with that exquisite richness of tone that seems to be a mark of the Leopold Auer studios, and the final allegro was a masterpiece of clean and beautiful technic. The second number, the Wieniawski D minor concerto, was equally successful, and the young genius was recalled time after time, until he consented to play again. Of special interest in his third group was a chorus of Dervishes, arranged as an etude by Auer, after Beethoven. This was a technical tour de force, and it was necessary for the artist to repeat it. The final number on the program was the "Zigeunerweisen" of Sarasate, which made a brilliant climax to the recital, and was followed by a third encore.

S. Wesley Sears in Organ Recital

Of a series of five Lenten organ recitals at Old St. Paul's Church, arranged by the Maryland Chapter of the A. G. O., the third was presented last Tuesday night by S. Wesley Sears, of Philadelphia. It was a most interesting recital: All of the prominent organists of the city were present, making an audience that was discriminating, enthusiastic and appreciative. Mr. Sears proved himself a master of the technic of his instrument, both pedal and manual; and certain of his tricks of combination brought memories of Miles Farrar at the same organ, in former years. Mr. Sears played the familiar "Marche Pontificale" of Widor, and the andante cantabile from the second symphony of the same composer; "Soeur Monique" by Couperin; the inevitable Schubert "Ave Maria," two numbers from Handel's fourth organ concerto; "Chant Pastorale," of Dubois; intermezzo by Callaerts; a scherzo by Widor; the Svendsen violin romanza, transcribed for organ, and a brilliant concert etude by Yon.

Muzio and Elman with Harmony Club

The Harmony Circle, a wealthy and fashionable Jewish club, which has become famous for its ambitious musicales, was entertained last week by Claudio Muzio and Mischa Elman. It was Miss Muzio's first appearance in Baltimore, and she made a notable success. Mischa Elman was warmly greeted by his many admirers here.

Notes

Geraldine Edgar, violinist, has been playing for the soldiers at Camp Meade and Fort McHenry, to their very evident delight. When the boys are pleased, they express it in no uncertain terms, and Miss Edgar is greeted with cheers and shouts and up-flung hats. She has a novel way of responding to their demands for more, with a song or two, as she has a soprano voice of lovely quality.

Jeanne Hurst Woolford will sing on Sunday at the Y. M. C. A. concert for the soldiers. D. S. F.

Some Gilberté Programs

A program of songs by Hallett Gilberté was given by Alma Bockmann, soprano; Viola Archer, contralto; Mrs. Hallett Gilberté, reader, and Charles Norman Granville, baritone, at the Newark Musicians' Club, February 26, the composer at the piano. Each of these artists had to repeat one of the songs, those thus favored being "Minuet la Phyllis," "You Is Jes' as Sweet," "Mother's Cradle Song," "Spring Serenade," "The Devil's Love Song," "Les Deux Roses" and "Ah, Love, But a Day." Miss Bockmann sang a fine high C in "Spring Serenade," which was especially effective. Mrs. Gilberté, too, made a hit with her enjoyable reading, "The Year" and "The Clubs."

Marie Rappold appeared as soloist at a gala concert at Aeolian Hall, New York, February 22, and sang Gilberté's popular "Two Roses" with her usual effect. She also sang the same song in the Metropolitan Opera House on February 17, and at Carnegie Hall, Philharmonic concert, February 24.

The community music program at Chehalis, Wash., had on it "Ah, Love, But a Day" and "Moonlight, Starlight," by Gilberté, which were sung by Eva Lou Hancock. The Chehalis Choral Society also sang Gilberté's "You Is Jes' as Sweet."

University of Illinois Notes

The Zoellner String Quartet was heard in the university concert course of the University of Illinois, at Urbana, on Thursday evening, February 21, playing numbers by Hadyn, Goossens, Naprawnik and Dvorák.

On Tuesday evening, March 5, in the chapel, the following students of the school of music appeared in a public recital: Maude Manguson, Clarinda Wyne, Gladys Richards, Vivian Benedict, Doris Hess, Dorothy Reeves, Marie McWilliams, Richard Kent, Adelle McClure, Hazel

Armstrong, Velma Dumas, Thelma Thornsburg, Laura Dole and C. C. Larson.

In the auditorium, Sunday afternoon, February 24, Edna A. Treat, organist, furnished a program.

On Sunday afternoons, March 3 and 10, J. Lawrence Erb, F. A. G. O., gave the 111th and 112th organ recitals.

Honors to Behymer

In a letter just received by the MUSICAL COURIER from L. E. Behymer, the Los Angeles manager, he announces his recovery from his recent indisposition, and says that in a musical way things are very active in his region. He sends the information also that Frieda Hempel is carrying everything before her in California, and that McCormack's Red Cross concert, booked for Los Angeles on March 18, was sold out with an approximate intake of about \$10,000.

As announced in the MUSICAL COURIER last week, Mr. Behymer has been elected president of the Gamut Club of Los Angeles, and a few days ago he was installed in his new position. In his address of acceptance he spoke of himself as the "musical policeman" of Los Angeles, and again as the "office boy," and mentioned the symbol of the telephone with himself as the operator between Los Angeles and the outside musical world. Willard Huntington Wright, the author, who was a guest of the club for the evening, gave a talk in which he spoke of Mr. Behymer as the "musical father" of Los Angeles, and urged the co-operation of the musical citizens with his efforts. Mme. Namara also was a guest, and rendered several songs with her own accompaniments. She was applauded immeasur-

ably, as was also the violinist, Gregor Cherniavsky, one of the famous family of that name. Mariska Aldrich Davis and three Japanese musicians, a violinist, pianist and singer, were other contributors to the musical program of the evening. Composer Homer Grunn played the accompaniments for some of his own songs, which were greeted enthusiastically. The Los Angeles Evening Herald says of Mr. Behymer: "He is a live wire, and will soon be able to strike the gavel in the temple of concord. He has been vice-president of the Gamut Club for several successive years, and the honor has come to him not only for what he has accomplished for Los Angeles musically, but also for his real genius for organization."

Helen Stanley for Laparra Cycle

Helen Stanley has been selected by Raoul Laparra, the composer, for the premiere of his song cycle, "A Musical Journey Through Spain" which will be given in Aeolian Hall in April. Mme. Stanley will sing twelve songs of the cycle in the dialects of the various Spanish provinces, Mr. Laparra playing her accompaniments and selections from his "Spanish Rhythms" and "Scenes Iberiennes." The material for this cycle was secured by Mr. Laparra during years of travel through Spain, his aim being to afford a glimpse of the little known and widely different provinces, such as Andalusia, Catalonia, Old Castile and the Basque country. From the mouths of the Spanish peasants he secured folksongs which he has utilized in the interesting collection of vocal and instrumental numbers now to have their first public hearing.

JOSEPH MALKIN FUNDAMENTAL METHOD FOR VIOLONCELLO

A concise and authoritative method based on the best of modern teaching principles and carried out along lines of progressive, practical and sound musicianship. Illustrated.

Price, \$1.50 Net

FOLLOWING WORKS HAVE BEEN ISSUED UNDER THE EDITORIAL SUPERVISION OF JOSEPH MALKIN

BOELLMANN, Op. 25. Variations Symphoniques (Symphonic Variations) (C. F. Libr. 807) \$1.50
ROMBERG, Op. 3. Second Concerto (D Major) (C. F. Libr. 809) 1.00
ROMBERG, Op. 7. Fourth Concerto (E Minor) (C. F. Libr. 810) 1.00

HAVE YOU SEEN Current issue of the Musical Observer? It's a record breaker. The most talked about music monthly published. Don't fail to send 15c. for current issue.

CARL FISCHER COOPER NEW YORK 380-382 BOYLSTON BOSTON 335-339 CHICAGO SQUARE S. WABASH



Galli-Curci

and the

Chickering

AMELITA GALLI-CURCI—the foremost prima-donna of the day—whose meteoric popularity has been unprecedented—has chosen the Chickering as her official piano.

From Jenny Lind, the most popular artist of early Chickering days, to Galli-Curci, the sensation of the present operatic and concert world, the Chickering has been the choice of the world's greatest artists.

CHICKERING & SONS

Boston

New York

DAVID BISPHAM

Instruction in Singing and Dramatic Recitation
OPERA, CONCERTS AND RECITALS
New and Beautiful Studio
44 West 44th Street, New York

CAROLINE



LOWE

Teacher of "The How of Singing"
ORGANIST

E. Studio: The Nevada, 2025 Broadway, N. Y., Tel. 684 Columbus

MORGAN KINGSTON

Leading Tenor Metropolitan Opera Company
Available for Opera, Oratorio and Recitals
Management: Metropolitan Musical Bureau, Aeolian Hall, New York

U D A

WALDROP

Pianist and Accompanist
Piano Instruction

Address: 44 W. 44th St., New York City Phone: Vanderbilt 647

CHARLES HENRI de la PLATÉ

BASSO

341 Blanchard Building, Los Angeles

Heinrich Hauer

Katherine

BELLAMANN

BELLAMANN

PIANIST-LECTURER

SOPRANO-TEACHER OF SINGING

Chicora College for Women—Columbia, South Carolina

ALBERT

RIEMENSCHNEIDER

Organist and Director of Music, Euclid Ave. Baptist Church,
Cleveland, Ohio.

Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.

CONCERT ORGANIST—PIANO AND ORGAN STUDIOS
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.



SOUSA'S BAND

RESTING

LIEUTENANT JOHN PHILIP SOUSA

U. S. N. R. F.

WITH THE COLORS

Address all mail care T. B. Harms Co., 62 W. 45th St., New York

"The perfection of quartet playing."—London Daily Mail.

The World's Greatest Chamber Music
Organization. The

FLONZALEY QUARTET

Management:

Loudon Charlton, 865 Carnegie Hall, New York

GIORGIO M.

SULLI

TEACHER OF SINGING

STUDIO-RESIDENCE

267 West 70th Street,
New York Tel. Columbus 4436

Now preparing for a Grand Opera
Season for the Spring 1918.

Eleonora de

CISNEROS

The American Singer

SONG RECITALS
SEASON 1917-1918

Special Feature Extra Program
EXCLUSIVELY OF AMERICAN
COMPOSERS

Personal Representative:

MISS MAY JOHNSON, 30 West 67th St., New York City
TEL. COLUMBUS 3394

REVIEW OF NEW MUSIC

BOSTON MUSIC COMPANY, BOSTON

William Armour Thayer

"The Cloister," song with piano accompaniment to words by Stephen Chalmers. The composer has caught the spirit of the semi-religious and reflective poem and has produced a good song, more solid than brilliant, with a carefully adjusted accompaniment in the nature of a prelude.

Linn Seiler

"Sodger Lad," a slow march song in the style of a dramatic ballad to words by Louise de Wetter in Scottish dialect, full of strong feeling and a touch of despair. It reaches an effective climax and will make a fine recital song.

Joseph Redding

"I Hear Thy Voice," a song for low voices, with words by the composer, genial, tuneful, smoothly written for the singer and accompanied tastefully and simply by the piano. It is a singer's song, not a piano solo with voice obligato.

Frederic Ayres

"The Two Corbies," a song very much in the style of an old English folksong from the provinces. Well written, effective alike for singer and accompanist. Perhaps the rhythm gets to be a little monotonous before the fairly long song is done.

Frank H. Grey

Two songs, "Only a Little While," "For You and Me." These are two of the most satisfactory sentimental ballads published recently. Both words and music are excellent of their kind and there ought to be a demand for such songs as these which express simple and natural sentiments with simple melodies and natural harmonies.

Mana Zucca

Songs, "Behold, 'Tis Dawn," "Love's Coming," "Persian Song," "First Love," "Tear Drops," "Tell Me if This Be True," all very modern in rich harmonies, elaborate in accompaniments, and demanding the interpretative powers of artists. The composer boldly challenges comparisons with the art songs of the great composers and frankly abandons the ballad style to those who aim to please the masses rather than the classes. The success of these songs before the public, however, has shown that Mana Zucca has been able to infuse much charm of musical sentiment into her unconventional songs and that she has not lost touch with the hearts of the people even though her eyes are set on high temple of art inhabited by the great makers of music.

Bruno Huhn

"Easter Triumph," a sacred song for the season now at hand, written in a broad, diatonic manner for the most part with many a phrase worthy even of Handel. The touch of the modern musician is apparent at times, but on the whole the song might have come from the pen of the old church composers whose square cut rhythms and direct style sound so manly and triumphant from the organ loft.

Gustave Ferrari

"Birds' Songs," a pretty piece of delicate work with an accompaniment that recalls the warble of birds and the murmuring zephyrs. The song is vocal and the piano part is well written for the keyboard.

WILLIS MUSIC COMPANY, CINCINNATI

Janie Alexander Patterson

"A Ballad of Trees and the Master," song, to words by Sidney Lanier. The tune and accompaniment are very simple and the style of the music is that of a sentimental rather than a sacred song. It will please a public that does not demand any great emotional fervor and passion.

CLAYTON F. SUMMY COMPANY, CHICAGO

Hugo Goodwin

"In Olden Times," a sketch for organ, in the style of a classical prelude, beautifully written by a master of counterpoint and in pure style throughout. It is not difficult.

L. Leslie Loth

"Polonaise" in A flat for the piano, a moderately difficult and effective piece for the more advanced amateur and the teacher of brilliant pupils. It is copiously fingered.

Susan Weare Hubbard

"In Flanders Fields," a serious song of the times about the dead who lie in the earth over there, fallen in the great fight. It is more a musical impression and a sketch than a song in the accepted sense of the word.

GILBERT MUSIC COMPANY, CHICAGO

Herbert J. Wrightson

"Amen," for church use in seven voiced harmony and counterpoint, clever enough technically and perfectly correct, but so complicated that the ear cannot hear more than a sequence of ordinary chords.

J. Lewis Browne

Hymn in honor of St. George, "Sit mens laeta, vox Sonora," written in four part harmony first for men's voices and then for mixed chorus. Strong and bold and effective.

LEO FEIST, INC., NEW YORK

"Songs the Soldiers and Sailors Sing." This is a little booklet that will fit the pocket without taking up as much space as a cigarette case, though it has eighty pages closely packed with words and the melody line of many songs. It sells for fifteen cents in paper, thirty-five cents in heavy paper, and \$1.25 in leather cover. The publisher says: "It is a collection of favorite songs as sung by the soldiers and sailors over here and over there, including complete choruses, words and music of thirty-six of the most popular and most sung newer songs." Whatever the artistic merits of this kind of song is this collection is among the finest of

its kind. It appears to be as correctly printed as it is neat and convenient. Perhaps the older Britishers will prefer the original Thompson version of "Rule Britannia," wherein the world was informed that Britain "arose from out the azure main," otherwise the blue ocean. The new version reads "Asia main," which implies a greater geological feat than for the chalky island merely to rise from the sea bed. The Asiatic origin of Britain will flatter the Japanese at any rate.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Gena Branscombe

Three songs of childhood, "Just Before the Lights Are Lit," "When It Is Night Time," "On Green and Grassy Hillside," an attractive album for children who have not yet grown up and for those who have not grown up so far that they forget the days of home and childhood. The music is simple and appealing. The words have a charm of their own. They are written by G. B., which suggests suspicions of Gena Branscombe herself. The new album ought to be popular.

Alfred Wooler

"The Lord of Life," an Easter song with words by William C. O'Neil, a powerful song on very broad lines, with a tune that sings easily and a pompous accompaniment which will sound rousing and triumphant in a church.

J. Lamont Galbraith

"God Hath Sent His Angels," an Easter duet for soprano and baritone, written in a popular and melodiously conventional style, with here and there a phrase that has long been familiar. It is quite simple to sing and play.

The Gentle Critic

"A dismal occupation mine,"
The Gentle Critic cried,
"To castigate one's dearest friends
And lacerate their pride.
Oh, what a painful thing it is
To cavi and to chide!"

"Whenever there's an opening
I always have the blues,
And to the hateful theatre
I fare in leaden shoes.
And what a bitter task it is
To ventilate my views!"

"Indeed, it is a gloomy trade
To reprobate and ban,
For actors are a kindly folk
Who do the best they can;
And oh, it is a joyless job
These kindly folk to pan.

"I weep for them," the Critic said,
"I deeply sympathize,"
Holding his pocket handkerchief
Before his streaming eyes,
While sorting from his adjectives
Those of the largest size.

—B. L. T., in Chicago Tribune.



ACROSS THE COUNTRY

Albany, N. Y.—The coming to Albany of the Paulist Choristers, the Rev. Father Finn conducting, attracted capacity houses at both matinee and evening performances. —Prof. James J. McCabe, of Brooklyn, who wrote the new tune to "America," was the recent guest of Alfred Hallam, conductor of the Community Chorus. —Arthur B. Targett, organist of Silliman Memorial Church, Cohoes, has written a new Easter anthem, "In the End of the Sabbath." —A musicale was given at St. Joseph's Academy by the K. of C. Octette, consisting of Joseph A. Feeney and Thomas F. O'Connor, first tenors; Stephen F. Moran and Joseph Clancy, second tenors; John J. Fogarty and James J. Gallagher, first basses; Bernard J. Limberg and Dennis B. Kinsley, second basses. Dr. M. P. Flattery was at the piano. —Joseph Bonnet, celebrated French organist, will give an organ recital at St. Joseph's Church in May. —Marion Packer, contralto, a pupil of A. Y. Cornell, sang at the First Reformed Church recently. —The membership of the Choral Society numbers one hundred and seventy. There is still need of male voices.

Baltimore, Md.—(See letter on another page.)

Boise, Idaho.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Canyon, Texas.—Of much interest was the concert given by the Zoellner String Quartet on March 4 in the West Texas State Normal College Auditorium. A splendid rendition of Haydn's quartet, op. 14, No. 1, opened the program, and was followed by two sketches, "By the Tarn" and "Jack o' Lantern," by Eugene Goossens. The two other numbers on the program were Edward Napravnik's quartet, op. 28, and Dvorák's American quartet, op. 66. Needless to say, remarkably interesting readings of both compositions were given by this well known quartet.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbia, S. C.—Two students' recitals, one on February 21 and the other on March 14, were given at the Columbia College Conservatory of Music, G. T. Pugh, president, and Frank M. Church, director, within the past month. All programs given at these recitals are played from memory by the students, and comprise songs, piano, violin and ensemble work. A graduating recital is scheduled for March 25 to be given by Sarah Bolt and Sadie Harter, assisted by Rosa Hamer, soprano; Prof. Frank M. Church, pianist, and Myrtle McHonaker, accompanist. Other college events of interest will include a students' recital on April 1, followed by three piano recitals on April 8, 22 and 29. May 6 will witness another students' recital, and on June 3 the annual concert will take place.

Columbus, Ohio.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Haskell, N. J.—The third concert of a series given in the Y. M. C. A. Auditorium under the direction of Julian Pollak, which took place recently, was attended by a large audience. The artists on this occasion were Clarinda Smith, soprano, who rendered several selections with her pleasing voice; Rudolph Bochco, violinist, recalled to give several encores, and Josef Martin, pianist, who was received with much enthusiasm. The next concert will take place on Friday evening, March 29.

Indianapolis, Ind.—The Ona B. Talbot enterprises brought Leopold Godowsky here for a recital on the afternoon of February 24. Mr. Godowsky was enthusiastically received by a thoroughly appreciative audience. The same management presented Jascha Heifetz on February 14, upon which occasion he duplicated his triumphs registered in other cities. —The February meeting of the Harmonie Club was devoted to the study of "Il Trovatore." Mrs. R. S. Kinnaird, Helen Warrum Chappell, Leona Wright, sopranos; Myron Watkins, tenor; Elmer Andrew Steffin, baritone, assisted. —Glenn Friermood presented seven of his more advanced pupils in a recital on the night of February 12 at the Public Library Auditorium.

Jacksonville, Fla.—A sonata recital was given by David and Clara Mannes at the Woman's Club on the evening of March 4. These artists came to Jacksonville under the auspices of the School of Musical Art, and were heard by a very appreciative audience. —Some of the most talented pupils of the Meyer-Prior piano and vocal studios rendered a very interesting program on the evening of February 20 in the auditorium of Morocco Temple. This recital was given for the benefit of the Jacksonville Training Camp Commission. Each number showed careful training and was enthusiastically received by the large audience present.

Kansas City, Mo.—Under the auspices of the Amoma Class and under the direction of Rudolf King, a concert was given in the lecture room of Calvary Baptist Church on March 8. Rudolf King, pianist; Ewart Williams, tenor; Laurie Moore, dramatic reader; Anna-

beth Vaughn, Lois Cooper, Frances Jones, Temple Elliott, four pupils of Rudolf King, all collaborated in giving an evening of pleasure. The program was made up of several two-piano selections played by Mr. King and one of his pupils, two vocal numbers by Mr. Williams, dramatic readings by Miss Moore, as well as a piano solo, Liszt's "La Campanella," played by Miss Cooper.

Lancaster, Pa.—The William A. Wolf Institute of Pianoforte and Organ Playing announces an anniversary recital Friday, March 22, in commemoration of the founding of the institute, which is the outgrowth of the studio of music first established by the director in this city in 1898. In view of the fact that the first lesson was given on the birthday of Felix Mendelssohn-Bartholdy, an all Mendelssohn recital will be given. The recital was to be given in February, but owing to the several Red Cross recitals under way (to be given in the county) it was deemed advisable to postpone the recital until the latter part of this month. Those participating will be Elsie M. Bruederly, Ruth G. Emsing, Earle W. Echternach, Emma L. Reuk, Iva Kemmer, Nellie H. Adams, Miriam E. Hupper, Myrtle G. Litch, Hilda Buckley, John S. Krupa, Edna I. Brown and Irene Fasnacht.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—On March 4, the children's department of the Miami Music Club gave a representative program before the Woman's Club. Mrs. Safford introduced the program with a historical drill. The participants were Elizabeth Peeples, Constance Seybold, Nathalie Briggs,

¶Stood the test of Concert,
Lyceum, Studio and Drawing
Room programs.

"The Radiance
in Your Eyes"

By Ivor Novello

Published by LEO FEIST, Inc.
New York

Mary Poore, Marilla Griffing, Corrinne Fandel, Olive Dungan, Mrs. E. Baird, Stanley Denzinger, George Lane, Lilian Choquette, Lucile Clarke, Louise Jackson. —Mrs. L. B. Safford has charge of all of the music for the Woman's Club in March and arranged to present Louise Jackson in piano, for March 12, and for March 19 Katherine Dungan (voice), Olive Dungan (piano), Maurice Karp (violin) and Louise Jackson (piano). —On March 9 a concert was given in the Royal Palm for the benefit of the relief fund for the Belgians. A large crowd attended. The patronesses were Mrs. Arthur Curtiss James, Mrs. Talbot, Mrs. W. N. Urmev, Mrs. van Anden, Mrs. A. Thomas, Mrs. L. H. Mead, Mrs. Gaston Drake, Mrs. J. A. Moore, Mrs. J. M. Jackson, Mrs. Hugh Matheson, Mrs. L. T. Higleyman, Mrs. M. S. Burbank, Mrs. G. E. Sewell, Mrs. W. E. March, Mrs. B. B. Tatum, Mrs. Frank Shutt, Mrs. G. C. Romfh, Mrs. George Moore, Mrs. E. C. Garner, Mrs. W. P. Smith, Mrs. J. B. Reilly, Mrs. Carl Fisher, Mrs. E. B. Douglas, Miss M. P. Burroughs, and Mrs. C. D. Bowen. The interesting program was presented by Daisy Jean, Gabrielle Radoux and J. Collignon. Daisy Jean gave an interesting talk on Belgium, which was followed by the Belgian anthem, "La Marseillaise," "God Save the King" and "The Star Spangled Banner." —On March 10 Frank Henry Pierce, organist, of Chicago, delighted Mrs. Robert Hinkle's Sunday afternoon guests with his program upon the handsome new organ in Mrs. Hinkle's music room. —It is interesting to note in the Muskogee Times-Democrat of recent date that the first part of a children's musical program consisted of the children's compositions, among which were compositions of two of the pupils of Mrs. L. B. Safford, of Miami, "The Rabbit's Hunt," Bernice Chukeneard, and "Little Waltz," Marilla Griffing.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Orlando, Fla.—The second annual Orlando Spring Musical Festival took place at the Phillips Theatre, February 28 to March 3. The first concert brought two soloists from the Metropolitan Opera Company, Marie Rappold, soprano, and Henri Scott, bass. The former opened the program with a stirring rendition of "The Star Spangled Banner," followed by two violin selections by Julia Allen. Mr. Scott then sang a group of songs most effectively, later singing Thomas' "Tambour Major," as well as two duets with Mme. Rappold. The latter also sang a group of four songs, and was well received by those present. The other artist on the program was Marion Rous, who played Chopin's "Introduction and Polacca" for violin and piano with Dr. Allen. The accompaniments for Mme. Rappold and Mr. Scott were played by L. T. Grunberg. Rossini's "Stabat Mater" was the attraction for the March 1 program. The Orlando Festival Chorus was assisted by such distinguished artists as Marie Rappold, Jean Cooper, Reed Miller and Henri Scott, with L. T. Grunberg at the piano, Roberta Branch Beacham at the organ and Walter Drennen conducting. Mischa Elman was the artist selected for the Saturday afternoon program, and needless to say he was the recipient of much applause. Philip Gordon assisted at the piano. Jean Cooper, contralto; Reed Miller, tenor, and L. T. Grunberg, pianist, collaborated with fine effect in the rendition of the evening program for March 2. The festival closed on Sunday afternoon with Haydn's "Creation."

Pittsburgh, Pa.—(See letter on another page.)

Potsdam, N. Y.—The annual concert of the Potsdam Normal Orchestra, Richard M. Tunncliffe, conductor, was held in the Opera House on March 7, with Elma Hancon, soprano, soloist, and Helen Hosmer, accompanist. Miss Hancon sang four songs, and there were also numbers by individual members of the orchestra, including a violin solo by Lois Munger and one by Merrill McEwen, Merle Johnston and Paul Oliver.

Providence, R. I.—(See letter on another page.)

San Antonio, Texas.—At a recent meeting of the Tuesday Musical Club, a very interesting, as well as instructive program was given on the subject "American Song Writers," in charge of Edna Schelb, with the following participating: Cara Franklin, Mrs. Alfred Ward, Blanche Murphy, Loraine White, Martha M. Baggett, Mrs. Wilman Adams, Mrs. J. W. Findley (guest), Mrs. George Gwinn, Mrs. Ernest Scrivener, Gilbert Schramm, A. B. MacGahan (guest), and Roger Cockrell, of Smithville, Texas (guest). The accompanists were Mesdames Lafayette Ward, D'Acugna, O. F. Bordelon, Jr., Edward Sachs, W. D. Wahn (guest), and Frederick King. —The members of the Steinfeldt Student Club recently enjoyed a program on "George Frederick Handel, and His Works," with the following giving the program: Helen Beck (in charge), Olga Rees, Sadie Hazelrig, Mildred Seele, Janie Taylor, Esther Block and Flora Briggs. The next program will be on Haydn. —The officers of the 344th Field Artillery Regiment and the 165th Field Artillery Brigade were the guests of the San Antonio Musical Club at a recent musicale. The program opened with "The Star Spangled Banner," sung by the audience, the following giving numbers: Francis McClaren, Martha M. Baggett, Mrs. William E. Adams, Stella Hagy, Freda Starr, Flora Briggs, and the Mozart Society, Arthur Claassen, director. The accompanists were Mrs. Frederick Abbott, W. P. Romberg, Mrs. W. D. Wahn, and Marion Kislinsky. —At the regular monthly musicale of the Mozart Society, Arthur Claassen, director, a program was given by the following members, in charge of Mrs. D. Cannon Albaugh and Irene Linnartz: M. Jungbecker, Mrs. Paul Rochs, Mrs. Eugene Staffel, and C. Halzewood. —An excellent program, arranged by Anna McAllister Katzenberger, chairman of the Junior Symphony Society, was given recently in the auditorium of the Main Avenue High School. The Junior Symphony Society of the public schools was formed by the San Antonio Symphony Society, of which Mrs. Eli Hertzberg is president, and Julien Paul Blitz, conductor of the orchestra, for the purpose of developing and giving encouragement to the musical talents in the public schools, and stimulating a more general appreciation of good music. The society was assisted by San Antonio musicians: Mrs. L. L. Marks, Mrs. Irving R. Stone, Mrs. Guy Simpson, Mrs. Edward Sachs and Louise Kesler. A. G. Wesler, conductor of the San Antonio High School Orchestra, also gave a demonstration talk on orchestral instruments. Others who should be given special mention are Irma Heilig, Arthur Veltmann, Olga Scholtz, Alta Heilmann and Lulu Griesenbeck. Mrs. Edward Sachs was the accompanist for the assisting singers. There was a large audience present, and each number was heartily enjoyed, as was evidenced by the applause. —The fifth concert in the series of six was given by the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, with Clara Duggan Madison, pianist, as soloist, Tuesday, March 5. Seldom has the "Peer Gynt" suite been heard here to better advantage. The fourth movement, "In the Hall of the Mountain King," was so well given that after continuous applause, Conductor Blitz was forced to repeat it. Mrs. Madison gave the tuneful MacDowell concerto in A minor. Her playing was characterized by a strong, firm touch, giving due regard to the exquisite passages when the piano accompanies the or-

(Continued on page 54.)

DR. FERY
LULEK
BARITONE

ELIAS BREESEKIN

SECURED FOR A LIMITED NUMBER OF CONCERT
ENGAGEMENTS—SEASON 1918-1919

BY WINTON & LIVINGSTON, INC.
Aeolian Hall New York

Dr. Lulek will still remain with the Cincinnati Conservatory of Music

RUSSIAN VIOLINIST

Sole Management:
DANIEL MAYER - Times Building, New York
KRANICH & BACH PIANO

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCANS PROVE
THEY ARE MUSIC LOVERS

Chamber Music Organization Delights—"First Grand Evening Pop Concert"—A Second Pop Concert
—Karle's Second Recital—Tina Lerner
Heard—Frieda Hempel Enthusiastically Welcomed

San Francisco, Cal., March 14, 1918.

This has been a busy week, there having been two popular concerts of the San Francisco Symphony Orchestra, a concert of the Chamber Music Society, a recital by Frieda Hempel, two recitals by Lamare, city organist, a play by Mrs. Schiller, wife of Frederick Schiller, conductor of the Municipal Orchestra, a recital by Theo Karle, a recital by Tina Lerner and a performance of "Elijah" at Trinity. A full week indeed for this far western city, and a series of events that were successful in drawing out a large number of San Francisco's music lovers and proving to the doubters (and there are many!) that San Franciscans do really and actually love music.

As if there could be any question of that! All this talk of Americans loving or not loving music strikes me as being passing foolish. Yet certain newspaper critics (save the mark!) and many who are not newspaper critics appear to be constantly in a state of worriment over the lack of love that this poor American public is reputed to show for music. And why, forsooth? Simply because this same public is wisely discriminating. Americans crowd the houses where they know the offering is good, and they leave the other houses empty. Of course, the dear public makes mistakes, and sometimes we who have our special fancies feel as if our toes were being stepped upon. We, for instance, meaning I, would like to see a vast mob attend chamber music concerts, especially such splendid offerings as this last concert of the San Francisco Chamber Music Society. We would also have been better pleased to see crowded houses at the Karle recitals, but Karle is young and it takes time to become known to the large public, to get under the crust that all advertising mediums know, to reach the man on the street, whose eyes are down on earth and not up in the skies where art has its being.

Chamber Music Organization Delights

Elias Hecht is responsible for the San Francisco Chamber Music Society. It was founded by him and is supported by him, and he is ambitious that it should become one of the great chamber music organizations of the world. It is very near to that standard now. Very frequently indeed it produces results in every way equal to the greatest organizations before the public today, and there is no

visible reason why it should not maintain this standard constantly.

The Brahms quintet for piano and strings, op. 34, was played with brilliancy, force and precision. Let me particularly speak of the work of the pianist, Gyula Ormay. He carried his part through in perfect balance with the strings, yet with fine tone color and never with the sense of being subdued. It was a fine example of freedom and bravura in ensemble playing.

The Glazounoff "Novellettes" for strings, op. 15, could not have been better played. There appeared to be an absolute freedom from restraint, and the emotional feeling of the individual players shone through the ensemble, yet with no roughness, no lapse of perfect unity.

The third number on the program was a trio for flute, violin and cello, Mysliweczek, op. 1, No. 4, a work of no importance, written in old contrapuntal style. It was well played, however, and was enjoyable because of its quaint, antique character. The flute part was beautifully played by Mr. Hecht, who possesses a singularly sonorous and beautiful tone.

I am tempted here to indulge in a few remarks on string quartet playing in general. Why is it that chamber music players are so wont to sacrifice beauty of tone to what I may call "chamber music tone," a sort of greased hog sotto voce which is as far removed from real pianissimo as light from dark? There are few chamber music organizations which do not fall into this stupid habit; so much so that it has become a sort of tradition. It was a pleasure to note how carefully Mr. Hecht and his associates avoided this error.

From the very nature of a string quartet, its tone is necessarily thin, even at the best, and, unless the players take special care, it is apt to pall on even the most musical of ears by the end of an evening's program. The avoidance of this demands the utmost attention to nuances of tone color and dynamic niceties on the part of each and every player. There was a noticeable absence of monotony in the playing of the Chamber Music Society, and while the musical line and the composer's intentions were followed carefully throughout the program, there was not a bore-some moment during the evening. On the contrary, the constant play of light and shade in tone color and the careful attention to niceties of the rhythmic design sustained interest at a high pitch from the first moment to the last.

If this organization can do such playing as it showed us and maintain it constantly—and there is no reason why it cannot—it will soon be recognized as one of our best chamber music organizations.

"First Grand Evening Pop Concert"

The "First Grand Evening Pop Concert" by the augmented San Francisco Symphony Orchestra under the direction of Alfred Hertz took place at the Civil Auditorium on March 5. There were solos by Lemare, organist, Britt,

cellist, Attl, harpist, and Persinger, none of them notable except Britt and Persinger. Britt played "The Swan" and was loudly encored. Persinger played Gounod's "Ave Maria" and the "Meditation" from Thais and scored a notable success with the exquisite beauty of his tone and fine phrasing.

But Hertz was the lion of the evening, being cheered more than once during the playing of a strictly popular program and especially for the most serious work of all, Tchaikowsky's "1812" overture. The audience was on its feet cheering before the end of this, and it closed with a tremendous ovation for both orchestra and conductor. It was an evening of enthusiasm. The great hall was crowded to the doors and everybody had a good time (except the many who were turned away, unable to gain admittance, although the capacity of the house is 12,000).

And, of course, the papers take this as a proof that the San Francisco public does like good music, one paper even taking the matter up editorially. All such discussion seems utterly stupid and futile to me, but one thing I think worth consideration in view of the fact that these popular concerts for the people are likely to be repeated. This question is: "Who heard this concert?" Why could the concert not have been given for a uniform charge of ten cents for every seat in the house, the same as is being done by the Municipal Orchestra concerts and the Lemare organ recitals? This second question I am quite unable to answer, and it is not much easier to find out the truth as to the first question.

I am personally of the opinion, however, that the proletariat, the class that labors with its hands, was sadly absent. This class is largely reached by the Municipal Orchestra, which thus justifies its existence.

A Second Pop Concert

A second Pop concert was given by Hertz and his men on the 10th, at the Cort Theatre before a capacity audience, in spite of rain. The program included Bruch's "Kol Nidrei," beautifully played by Horace Britt, and a tarantelle by Saint-Saens for flute, clarinet and orchestra, played by Emilio Puyans, flute, and Harold Randall, clarinet, with display of splendid technical facility and musicianship. The "Prize Song" from "Meistersinger," with obligato by Louis Persinger, was also delightfully rendered. The rest of the program was of a popular nature—Auber, Tchaikowsky, Weber, Bizet and Victor Herbert—and calls for no critical comment.

It will please the many friends and admirers of Alfred Hertz, both east and west, to know of the wonderful success that he has won for himself during his short stay in San Francisco. Wherever he appears, whether here or in Oakland or in other nearby cities, he is always sure of drawing a crowd. His splendid mastery is everywhere recognized, and his positive refusal to accept any half-

PACIFIC COAST DIRECTORY

[Pacific Coast Representative, Frank Patterson, Room 212 Blanchard Hall, Los Angeles; 2644 Green St., San Francisco.]

ALCHIN, CAROLYN
Harmony
1227 So. Hoover St., Los Angeles

ASKIN, THOMAS
Actor-Singer
Blanchard Hall, Los Angeles

BALFOUR, CONSTANCE
Voice
317 Blanchard Hall, Los Angeles

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BORELLA, AIDA
Operatic Soprano
250 W. 7th St., Los Angeles

BRETHERTON, MRS. G. K.
Soprano, Teacher of Voice
331 Blanchard Hall, Los Angeles

BRONSON, CARL
Voice, Phone 10082,
204-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
554 N. Ardmore Ave., Los Angeles

CAMPANARI, LEANDRO
Vocal Studio, 1290 Sutter St.,
Phone Prospect 5527 San Francisco

CARLSON, ANTHONY
Basso
Majestic Bldg., Los Angeles

CHAPIN, BESSIE
Violin
1411 Hay Ave., Hollywood, Cal.

CHENEY, DELMORE, Bass-Baritone
679-80 Walker Auditorium Bldg.,
730 So. Grand Ave., Los Angeles

CONRADI, ARTHUR, Violin
Kohler & Chase Bldg.,
Phone Kearny 5454 San Francisco

DAHM-PETERSEN, Baritone
New York Voice Specialist
1419 So. Grand Ave., Los Angeles

DEAN, JANET WILLIAMS
Song Poems, Librettos
Corona, Cal.

DE LA PLATE, CHARLES HENRI
Basso,
Blanchard Hall, Los Angeles

DILLON, FANNIE
Composer-Pianist
2850 Leewood Ave., Los Angeles

DREYFUS, ESTELLE HEARTT
Purpose Programs
801 Majestic Theatre Bldg., Los Angeles

DUNSHEE, CAROLYN K.
Musical Courier Correspondent,
328 E. Micheltorena St., Santa Barbara, Cal.

EDDY, CLARENCE
Concert Organist, 2021 California St.
Phone Fillmore 210, San Francisco

EDWARDS, GEORGE
Composer-Pianist
San Diego and La Jolla, Cal.

FITZSIMMONS, ERNEST E.
Musical Courier Correspondent
402 Fischer Bldg., Seattle, Wash.

FRICK, ROMEO, Baritone
Blanchard Hall, Los Angeles
1916 Vista del Mar Ave., Hollywood, Cal.

GARROWAY, WILL
Pianist and Accompanist
1139 W. 6th St., Los Angeles

GRAY, TYNDALL
Musical Courier Correspondent
1256 Fifth St., San Diego, Cal.

GRUNN, HOMER
Piano
420 Blanchard Hall, Los Angeles

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HECHT, ELIAS
Flutist Chamber Music Society of San
Francisco. Management: Jessica Colbert

HERRMANN, FREDERICK
Organ, Piano, Harmony
614-15 Majestic Bldg., Los Angeles

JAMES, GRACE
Soprano
341 Blanchard Hall, Los Angeles

JONES, G. HAYDN
Tenor
817 Majestic Theatre Bldg., Los Angeles

LOS ANGELES SYMPHONY ORCHESTRA, F. W. Blanchard, Mgr.
201 Blanchard Hall, Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

MILLER, MRS. J. PAUL
Musical Courier Correspondent
3229 Serra Way, Sacramento, Cal.

OAKES, A. WILMER
Musical Courier Correspondent
College Place, Walla Walla, Wash.

OPPENHEIMER, SELBY C.
Manager of Distinguished Artists
General Manager Will L. Greenbaum
Attractions, 101 Post St., San Francisco

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

PAUL, ROLAND
Tenor
1324 So. Figueroa St., Los Angeles

PERSINGER, LOUIS
1338 Clement St., Phone Pacific 4449
San Francisco

ROSENFELD, JOSEF
Violin
Univ. of So. California, Los Angeles

ROSS, GERTRUDE, Composer
Art Songs of Japan—Just Published
At all Dealers—White-Smith Music Publishing Co.

SELBY, MRS. L. J., Contralto
SELBY, IDA M., Piano
343 S. Occidental Blvd., Los Angeles

SENSENI, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SIMONSEN, AXEL
Cello
Blanchard Hall, Los Angeles

SMITH, LUCIA
Musical Courier Correspondent
701 Centre St., Redlands, Cal.

SPENCER, MR. and MRS. VERNON
Piano
2530 W. 8th St., Los Angeles

ST. DENIS, RUTH
Dancing
"Denishawn," S. Alvarado St., Los Angeles

STEEB, OLGA, Concert Pianist
Management Mrs. Jessica Colbert
990 Geary St., San Francisco

SYNTHETIC SCHOOL OF MUSIC
Madge Patton Sullivan, Principal
1006 S. Westlake Ave., Los Angeles

TANDLER, ADOLF, Conductor
Los Angeles Symphony Orchestra
2226 So. Hobart Boulevard, Los Angeles

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
1177 Eighth St., Oakland, Cal.

TROWBRIDGE, C. ADELAIDE
Piano
Univ. of Southern California, Los Angeles

VECSEI, DESIDER JOSEF
Pianist
Blanchard Hall, Los Angeles

WALKER, DAVID H.
Musical Courier Correspondent
2243 Steiner St., San Francisco

WALLENSTEIN, ALFRED
Cellist
Management L. E. Behymer, Los Angeles

ZIELINSKI, JAROSLAW DE
Piano Harmony
1343 S. Burlington, Los Angeles

way measures in matters of art is looked upon by all serious music lovers as being the most important element that has ever been introduced into music in the far West. Hertz has such a tremendous will and such an utterly uncompromising attitude that he sweeps everything before him. He will not permit himself to be associated with any second rate art, and his influence is already being felt over the entire coast. It is to be most sincerely hoped that the backers of the orchestra will second his efforts in the future with that enthusiasm and generosity that they have shown in the past.

Karle's Second Recital

Theo Karle gave his second recital here on March 8 at the Columbia Theatre before a much larger audience than that which heard his first recital a week earlier. This is in no way surprising, for it is evident that he made good at his first recital and that the people who heard him spread his fame abroad. With very few exceptions audiences have been very small in this city this season. Only the big names seem to possess any drawing power. Mr. Karle drew just a little more than the average. His program was well chosen, musically and varied to please all tastes. He repeated, by special request, Campbell-Tipton's "The Crying of Water," a truly lovely conception and splendidly suited to Karle's style of singing.

Tina Lerner Heard

Tina Lerner played on March 6 at the Scottish Rite Auditorium and confirmed the impression of her pianistic ability made at her recent appearance with the symphony. The most notable composition on her program was Schumann's sonata in F sharp minor, op. 11, which she played with notable breadth of conception, warmth and variety of tone, and clear phrasing. The remainder of her program included works from the olden time as represented by Mozart and Beethoven; some of the moderns, particularly Rachmaninoff's "Polichinelle," which was exquisitely interpreted, and much Chopin and Liszt, which is always acceptable.

Both of these recitals were under the management of Selby Oppenheimer.

Frieda Hempel Enthusiastically Welcomed

Frieda Hempel gave the first of two recitals under the Oppenheimer management at the Columbia Theatre on March 10 before a good sized audience. She was welcomed with great enthusiasm, which was well deserved, for she not only gave the public the sort of music the public understands, but she gave it in such a charming as well as artistic manner that there was surely not a dissenting voice among her auditors. There is no need to enlarge upon Miss Hempel's excellencies here. She is well known to all the world of music lovers and the sincerity of her art is everywhere recognized. She sang the usual sort of program, partly pure melody, partly coloratura, and was equally successful in both. She was accompanied by Paul Eisler, and it would be difficult indeed to find a better accompanist.

The Players Club produced a play at the Little Theatre entitled "The Unreturning," by Lucy White Schiller, wife of Frederick Schiller, conductor of the Municipal Orchestra, with incidental music by Mr. Schiller. I regret that I was unable to attend.

The receipts of the Lemare organ concert last Thursday were only \$24.70. The supervisors would do well to divert the appropriation which pays for these concerts, which nobody seems to care for, to the expenses of the Municipal Orchestra, the concerts of which are attended by thousands.

"Elijah" was given a creditable rendition at Trinity Church on March 10, the soloists being Mrs. Leland Brown, soprano; Mrs. J. D. Gish, soprano; Mrs. H. M. Atkinson, contralto; Easton Kent, tenor; Harold Pracht, baritone. The work was conducted by Benjamin S. Moore, who performed the difficult feat of playing the organ part and conducting at the same time, and accomplished both in a masterly manner.

Jessica Colbert, manager, is having a busy and successful season. Among other things she has just had Olga Steeb play before the Saturday Club at Sacramento, and she is now planning to send the Chamber Music Society of San Francisco for a short trip south, including an appearance in Los Angeles.

Arthur Conradi, violinist of Berlin and San Francisco, has an interesting article in the January issue of The Violinist which I will review when opportunity offers. It is entitled "The Psychology of Technic." F. P.

TACOMA, WASH.

Prof. H. E. K. Whitney, of Spokane, is in Tacoma for the purpose of organizing a monster boys' chorus of picked voices from among the schools, similar to the chorus Spokane sent to the San Francisco fair. Professor Whitney has 1,000 voices in his Spokane chorus, which is said to be the largest of its kind in the world.

Instrumental music in the grade schools of Tacoma is also receiving much attention under the direction of Prof. D. P. Nason, who recently came to Tacoma from the Northwestern Musical University of Chicago. Professor Nason is training a large, well balanced orchestra of school children. Compositions by Gounod, Tchaikowsky, Grieg, and also many American composers are now being rehearsed. Lecture-recitals in all the schools, on the description and analysis of the use and range of instruments, are a feature by Mr. Nason.

The last concert of the Ladies' Musical Club on Tuesday afternoon was one of the most delightful of the year, presenting as it did the city's brilliant musicians, Mrs. Frederick A. Rice; two newcomers who are being welcomed in musical circles, Mr. and Mrs. Hubert Whitehead; the talented pianist, Pauline Endres, and the stringed orchestra led by Camillo d'Alessio, made up of a group of the best of the city's orchestral players. The orchestra, which opened the program with Mendelssohn's "Midsummer Night's Dream," was composed of D. P. Nason, Harold Hansen and Frances

Schade, violins; Signor d'Alessio, viola; William J. Wood, cello; R. Thompson, basso; A. H. Woker, flute; Messrs. Anderson and Cascarno, trumpets; L. Boucher, trombone; Robert Weisbach, piano.

Recitals of interest were given recently by pupils of the following teachers: Julia Robbins Chapman, Vienna Neel Case, Berenice Relf, John J. Blackmore, Frederick W. Wallis. K. K.

BOISE, IDAHO

On February 26, a splendid program of the Tuesday Musical Club was enjoyed at Eilers Hall. A paper was read by Miss Abbs and the following program given: "Ere the Moon" (Manning) and "Hills of Sky" (Victor Harris), Mrs. R. E. Randall; "The Call of the Plains" (Goldmark), Miss Moorehouse, violin; trio, "Morning" (Victor Harris), Miss Creed, Mrs. Randall, Mrs. McReynolds. The club chorus sang several short numbers by Henry Hadley. "April," by Victor Harris, was sung by Miss Creed, and a Nevin group for violin played by Miss Woodcock.

G. R. S.

SEATTLE, WASH.

The Seattle Philharmonic Orchestra played its fourth regular concert, February 28, to a sold out house. Its musical offering consisted of Dvorak's overture, "Husitzka," a romantic suite, op. 31, by Victor Herbert, and Dvorak's "In the Spinning Room." It was the first performance in Seattle for each number.

Maud Powell was the highly capable soloist for the evening, winning for herself new laurels in the Saint-Saens B minor concerto for violin and orchestra. She

It a melody ballad that is making its mark.

It will please you and your audience.

"The Radiance in Your Eyes"

By Ivor Novello

Published by LEO FEIST, Inc.
New York

played as usual with style and understanding, taking her tempos with a marked rhythmical flow which easily displayed her well earned virtuosity. At no time has the orchestra played a better accompaniment for a soloist than on this occasion. It was sympathetic in its shadings and in every way maintained for the refined French composition a beautiful background.

Maud Powell's other numbers were: "Dance of the Imp," Bazzini; "Songs My Mother Sang," Dvorak-Powell, and "Waltzing Doll," Poldini-Hartman.

Thursday, March 7, Louise Merrill Cooper, assisted by the Lloyd George Chorus and other artists, gave an "Allied Musicale" at the Boylston Avenue Unitarian Church.

Myrna Jack, violinist, and C. Scavenius, pianist, were heard in recital at the Swedish First Baptist Church recently. E. E. F.

OAKLAND, CAL.

A concert and vaudeville program, in aid of the British-Californian Dependents' Fund, was given in the Auditorium Theatre on Thursday evening, February 28, under distinguished patronage, including A. Carnegie Ross, H. B. M. Consul General. Besides many individual numbers, the United States Naval Training Station Band gave selections under the direction of Michele Cimino. A very lengthy program was gone through by the following artists: Pupils of Daisy Wright, Fred Bishop, Ora Dagmar, Dick Glissman, Mary Sherwood, Mrs. T. A. Rickard, Lieutenant J. S. Dagger; pupils of MacDonald-Johnston School, Fred Emerson Brooks, Irma Randolph, R. D. Parry, H. J. Williams, James Lemon, Professor Alec Matthew, Irene Hanna, W. S. Weeks. The foregoing were accompanied by Mrs. Maker, Miss van Haltern, Miss B. Clifford, Miss M. L. Hilgard, Charles Greenwood, and Mrs. T. A. Rickard. It is understood that the fund is to benefit to the extent of about \$1,000.

Art Association Concerts

The program of music given last Sunday afternoon at the Municipal Art Gallery under the direction of Maude Graham, was one of unusual interest. Barbara Miller, soprano, and Marion Nicholson, violinist, were responsible for the numbers. Mildred Randolph and Doris Osborne, both young pianists of promise, acted as accompanists. The program follows: "L'Oiseau Bleu" (Dalcroze), "Roses Funebres" (Sibelius), "Les Filles de Cadix" (Delibes), Miss Miller; "The Deluge" (Saint-Saens), Miss Nicholson; "Ecstasy" (Rummel), "Hindu

Slumber Song" (Ware), "Her Love Song" (Salter), Miss Miller; "Guitarrero" (Drdla), "En Bateau" (Debussy), Miss Nicholson.

Organ Recitals

Edwin H. Lemare, municipal organist of San Francisco, gave a recital on the new organ at Piedmont Interdenominational Church, assisted by the Rotary Club Quartet, on February 26. The members of the Rotary Club include Hugh J. Williams, Robert Battersson, Lowell Redfield, Frank Figone; accompanist, William W. Carruth. The following numbers made up a fine program: Toccata and fugue in D minor, Bach; "Elfentanz," Bernard Johnson; minuet in G, Beethoven; quartet, "Pilgrims' Chorus," Wagner, Rotary Club Quartet; "A Talk About the Organ," Edwin H. Lemare; improvisation (in which the organist improvised on a theme submitted by one of the audience); quartet, "A Heart That is True," Weber; "Friendship," Haesche, Rotary Club Quartet; overture in C major, Hollins.

The second of three organ recitals at the Oakland Trinity Episcopal Church, by Gerard Tallandier, organist of St. Francis de Sales, was given on Tuesday evening, March 5. Mr. Thomas, the well known baritone, assisted by giving some well chosen vocal selections.

Welsh Musical Society

On February 7, in the parlors of the Welsh Presbyterian Church, the Cymric Musical and Literary Society was inaugurated by the new pastor, the Rev. R. O. Williams. The charter members already number forty-four, and it is thought this number will soon be doubled. The object of the society is to encourage musical activity and promote fellowship among the Welsh people and their descendants.

The National Swedish stage classic, "Varmlandingarne," from the pen of Aug. F. Dahlgren, with musical interpretations by Littlemark, was produced at the Auditorium by a special cast of Swedish players, on March 2. Marion V. Ohman, an Oakland girl, took one of the leading roles in the performance.

On Sunday afternoon, March 3, the Y. W. C. A. Orchestra, under the direction of George T. Matthews, gave the program for the vesper service, the orchestral and vocal numbers being much appreciated by a fairly large audience. The soloists were: Consuela de La-veaga, soprano, and Mrs. A. E. Brown, trombone soloist.

Farewell Concert, San Francisco Symphony Orchestra

As the last of these splendid concerts take place tonight, at the Municipal Opera House, I will give the program in next week's letter.

California Writers' Club Out in Strength

About 170 members and friends of the California writers' influential club had a block of seats reserved at the Kinema Theatre on March 5 to witness the filmed version of Herman Whittaker's novel, "The Planter," as it was desired to do honor to the distinguished associate of the club during his absence in the war zone. E. A. T.

LOS ANGELES, CAL.

Nothing daunted by the war's having depleted the ranks of its organization, the Orpheus Club, under the direction of Joseph Depuy, goes bravely on giving concerts. And the concert of Friday night, March 8, was a fine showing. The Orpheus is unique in the choral bodies of this city. The personnel is composed of young business men, who sing because they love to sing; it is their way of getting out of business ruts and doing something in the way of artistic expression. Many of them are just modest chaps who would faint if asked to sing alone, but with that courage which comes of numbers they tackle anything. Conductor Depuy announces as fit material for their talents. The young men are very amenable to Mr. Depuy's suggestions, and in this way they put in many hours in part practices, working out difficult bits of close harmony and memorizing, and be it said to the club's great credit, it sings its entire concerts without so much as a single scrap of music paper for reference to notes or words.

In the concert of Friday night at Trinity Auditorium, which was heard by an audience which packed the place, the club presented as the opening numbers "A Song of Liberty," Beach; "Bubbles," von der Mehlen, and the "Toreador," Trotter-Nevin. The Clough-Leigher "My Lady Chloe" and Warner's "Wake Miss Lindy" were finely rendered and pleased the audience hugely, encores being strenuously demanded. "Paul Revere's Ride," set

THE SOCIETY OF AMERICAN MUSIC OPTIMISTS

plans to give all American programs from time to time with well known artists. It is also the object of the society to give an opportunity to unknown artists to appear on these programs. The auditions for these artists are now being held and the concerts of the organization will present exceptional opportunities for those desiring public appearances. Those desiring a hearing should communicate with the librarian,

Miss RHEA SILBERTA
412 West 148th Street, New York

Second Public Concert, Sunday afternoon,
March 24th, and
Next audition April 7th

to the Dudley Buck music, was the closing number. The soloists from the club were Earl Houck, the blind baritone; H. E. Shugart and L. E. Tibbets.

The soloist of the evening was Harriet Passmore, contralto, a young lady of fine appearance and splendid voice, who sang "Amour viens aider," from "Samson et Delilah," and a group of songs, "Chansons des Noisettes," Dupont; "Clover," Watts; "Oh, Thou Billowy Harvest Field," Rachmaninoff. The enthusiastic applause of the audience was a fine testimonial of Miss Passmore's abilities.

Musical at the Ebell Club

On Monday afternoon, March 4, members and guests crowded the auditorium and patio of the clubhouse to hear Mme. Namara, the coloratura soprano; Desider Josef Vescei, the Hungarian pianist, and Gertrude Ross, accompanist-composer.

Considerable interest was manifested on the part of the members of the Ebell Club in the appearance of Mme. Namara, for the soprano's mother, Mrs. W. A. Banks, is a resident of this city and a prominent member of the Ebell. Mme. Namara's brilliant voice was thoroughly enjoyed by the large audience, which was not satisfied with the numbers given by the popular soprano and must needs be placated with a number of encores. A delightful feature of the afternoon was a duet by Mrs. Banks, the mother, and Mme. Namara, the daughter, the accompaniment to which Mme. Namara herself played. Mme. Namara's voice, buoyant, and vigorous in its youthful freshness, was heard in a number from "Manon" and in the solos "Le Reve," "Expectancy," and a Rudolph Ganz song, "Neath the Stars," which was dedicated by the composer to Mme. Namara; "Little Birdies" and "I Am the Wind." As an especial offering she sang Gertrude Ross' song "Butterfly" from the composer's "Art Songs of Japan," and with the composer at the piano.

Vescei, the pianist, chose for his offerings compositions from Mendelssohn, Chopin and Liszt. In interpreting the last named composer's works Vescei seems to have an unusual insight, and whenever there is announced a Liszt number on his program one may be assured of an unusual undertaking, accomplished in a masterly fashion.

President Behymer

Impresario Behymer is now President Behymer, of the Gamut Club, of this city. On the evening of March 6 a splendid banquet and installation was given and the large assemblage of musicians and music lovers of the city which gathered to do Behymer honor showed the esteem with which he is held in this city.

Mr. Behymer made a short speech in which he outlined his plans for the advancement of the Gamut Club and the musicians of Los Angeles for the coming year. He also dropped a few hints as to musical offerings for the coming year and told his hearers to be in readiness for greater things in the near future. He announced that at his suggestion Godowsky would open a master school of the piano during the summer.

One of the guests of the evening was Willard Huntington Wright, who compared the musical activities of Los Angeles with those of New York, Paris and London, and in the comparison threw several large bouquets at Los Angeles in general and Behymer in particular, whom he called the "musical father" of Los Angeles.

A program followed the banquet.

Mme. Namara, the coloratura soprano, who recently sang with the Minneapolis Symphony, sang "Papillons," by Fauré, and Rogers' "Love's on the High Road." Mme. Namara played her own accompaniments. She received tremendous applause.

Gregor Cherniavsky, of the Cherniavsky family, presented violin selections which were, "Serenade," Tchaikowsky, and Wieniawsky's "Carnival Russe." Gregor has all the family characteristics, and maintained the family's musical honor in his presentations.

Mariska Aldrich Davis charmed the audience with her dramatic power in Massenet's "Pleurez, mes yeux," and for an encore sang the new patriotic song, "Uncle Sam Has His Arms Around the World," by Homer Grun, who played the accompaniment.

A trio of Japanese artists, who were guests of the club, played the American instruments, the violin and the piano, to the delight of the audience, and showed how the Japanese is adapting itself as a character to American forms in art works. The trio sang the Japanese National Anthem.

Schoenfeldt's Sonata

We have in Los Angeles two musicians who have to an excessive degree that charming attribute, modesty. The writer is quite aware that the readers of the MUSICAL COURIER will raise their eyebrows and look at the statement of there being a modest musician anywhere with some suspicion, but the writer hastens to assure the readers that it is a fact. One of these men, Morton F. Mason, the Pasadena organist and composer, has been written of by Frank Patterson, the MUSICAL COURIER's Pacific Coast representative, many times, and always has the item of Mr. Mason's modesty been noted. It remains for the present writer to write of the other of the only two modest musicians of his acquaintance, Henry Schoenfeldt.

Mr. Schoenfeldt is an American born composer. He has written many fine compositions of which the world will never know, because of Mr. Schoenfeldt's total lack of egoism. But through the persistent efforts of one of his admirers, who is none other than May MacDonald Hope, the pianist, Mr. Schoenfeldt's sonata for violin and piano, op. 53, G minor, will be presented at the forthcoming sonata evening of March 15.

Particular interest lies in the hearing of this work, since it is the composition which won the Martel prize in Paris in 1899 as the best American composition by an American composer.

T. A.

Mae Hotz in Recital

Mae Ebrey Hotz, soprano, will give a recital in Wither-spoon Hall, Philadelphia, on Tuesday evening, April 9. The singer is a great favorite with music lovers of that city and the event is attracting much attention. Ellis Clark Hammann, the pianist, whose accompaniments are a work of art, will assist her.

WAR SAVINGS FUND BENEFITS \$7,000

Grand Concert at the Metropolitan—Muratore Stirring in "La Marseillaise"—Splendid Artists in Magnificent Program

Lucien Muratore, in a uniform of the time of the French revolution, with an American soldier bearing the American flag at one side and a French poilu at the other with the flag of France, brought a huge audience which filled the Metropolitan Opera House on Tuesday evening, March 12, to its feet with his intensely dramatic and deeply moving singing of the "Marseillaise," and drew forth a storm of cheers, handclapping, waving of hats and handkerchiefs which stopped the concert for a quarter of an hour and compelled him to return, alone and with the standard bearers, more than a score of times to bow his acknowledgments. That was the greatest moment of a great evening, an evening which brought in about \$7,000 to help the educational campaign of the War Savings Committee.

The program began with Mme. Homer's singing of "The Star Spangled Banner," which, needless to say, called forth great applause, though as an inspirer of patriotic enthusiasm, Mme. Homer can hardly be classed in the same category with Muratore. To describe the concert in detail would take columns. A splendid series of artists gave each of his best. Riccardo Stracciari, of the Chicago Opera Association, sang the "Pagliacci" prologue and the familiar aria from "The Barber of Seville" in a way which made one wish earnestly to see him in these complete roles on the same stage. Helen Stanley's lovely voice showed to advantage in the "Depuis le Jour" aria from "Louise." Frances Alda sang two arias from "Manon Lescaut," and made a special hit with her encore, "The Little Gray Home in the West."

Tamaki Miura won great applause with her inimitable rendering of "Un Bel Di Vedremo" from "Madame Butterfly." The little soprano, who volunteered at the last moment to take the place of an artist who withdrew, proved to be a great favorite with the crowd. Mabel Garrison sang the polonaise from "Mignon" very brilliantly, and then followed with "Dixie" still more brilliantly, a number which brought down the house.

At the beginning of the second part of the program there came Muratore's "Marseillaise," which has already been referred to, following which Percy Grainger, at the piano, played his own "Colonial Song" and the jolly "Gum-suckers' March" from the "In a Nutshell" suite, with the band. Both Grainger, Rocco Resta, the bandmaster, and the bandmen were roundly applauded. Grace Hoffman followed singing "Ah, Fors e lui" from "Traviata." Miss Hoffman's voice and the thorough finish of her vocal art made it more apparent than ever that there are many American singers ripe for grand opera who are unable to find a place in the ranks of the established companies. Her encore, "Conin' Through the Rye," started another outburst of enthusiasm. Sascha Jacobson, violinist, was effective in the "Meditation" from "Thais" and Ketten-Loeffler's "Caprice Espagnol."

That old Metropolitan lion, Nahan Franko, was there with his orchestra, and, besides conducting the orchestral numbers which were scattered through the program, he directed his men unerringly in the accompaniment to everything that was sung or played by the soloists. In addition to all this, taking his violin on the conductor's stand, à la Johann Strauss, he played an arrangement of Reynaldo Hahn's "Si mes vers avaient les ailes" as a solo. There was much well deserved applause for Mr. Franko throughout the evening. It was really an extraordinary bit of conducting which he did, never hesitating for a moment in the midst of so long a program, with practically no rehearsal.

Reverend Nehemiah Boynton, Army chaplain at Fort Hamilton, expressed the thanks of Frederick W. Allen, director of the War Savings movement in New York, for the splendid public response as evidenced by the audience, and introduced Augustus Thomas, who made a stirring patriotic speech which called forth great applause. The concert was organized by a group of theatrical and opera managers which included Charles B. Dillingham, Mark A. Luescher, David Belasco, William A. Brady, Cleofonte Campanini, Giulio Gatti-Casazza, George M. Cohan, Robert A. Franks, Daniel Frohman, Samuel H. Harris, Florenz Ziegfeld, Jr., Theodore Bauer, Edward Ziegler, Edward L. Bernays, Paul Meyer, R. H. Burnside, and J. I. Bernat. As is usually the case, most of the work of actually organizing the program fell on the shoulders of one man. That man was Theodore H. Bauer, and a great deal of the credit for the complete success of the concert is deservedly his.

National Opera Club Italian Benefit, March 14

Katharine von Klenner's true Americanism was demonstrated in the planning and execution of a successful benefit for Italian war relief, in the grand ballroom of the Waldorf-Astoria Hotel, March 14. Born in Rochester, N. Y., of English and Welsh descent, her forefathers having lived in America for generations, Mme. von Klenner has been intensely active in War Relief work, large sums having been raised through her and presented to U. S. Army, French, and now Italian War Relief purposes. She purposes sending a special messenger with a thousand dollars in gold, direct to Queen Helene of Italy, the result of this most recent affair. All this has been done under the auspices of the National Opera Club, of which she is founder and president. The activities of officers and members will continue for the duration of the war, and if necessary, afterward, to relieve suffering consequent on service in the army or navy of the United States or allied countries.

The foremost feature of the Italian Benefit Night was the illustrated lecture by Comm. Carlo Umberto Cattapani, depicting the work of women and boy scouts of Italy, before and during the war. The pictures were unposed snapshots, realistically showing conditions and life in Italy. These screen pictures, and the accompanying talk by Signor Cattapani, received enthusiastic attention at West Point, and held the attention of the large audience at the affair here noted, the lecturer talking in fluent, if somewhat primitive English. He stated that his "better

half" was American born, and frequently through the talk referred to the influence of the American Boy Scout movement in flattering terms. Had he had a little better command of English, Signor Cattapani would be almost an orator, so vigorous and animated is his speech. Clementine de Vere Sapio gave great pleasure by her singing of the "Charmant Oiseau" air by David, the cadenza going brilliantly; she had to sing an encore, evidently an Italian folksong. Anna Fittzu, of handsome personality, gifted in song, and intense and animated in expression, pleased the audience so much by her singing of "Vissi d'Arte" that she had to perform again. A patriotic recitation by Mildred Holland, with an encore, "Dick," held attention, for the reciter has a voice of naturalness and expression. Miss Fittzu and Mme. Sapio united in Nevin's duet, "Oh, That We Two Were Maying," and choruses from French and Italian operas were sung by the National Opera Chorus, Romualdo Sapio, director. Florence Pratt and Signor Sapio were the accompanists.

A salutatory by President von Klenner followed the opening singing of the National Anthem, in which she laid stress on the evening being a tribute of affection to our allied comrade, Italy, which was all the more appropriate as it represents "the land of song." She referred to her distinguished kinsman, ex-Governor Charles Evans Hughes, and read a letter from him.

Dancing, under the direction of Frank Holland, followed. The membership of the National Opera Chorus is as follows: Marian F. Avery, Mattie E. Adams, Marie Anderson, Josephine Ayres, Paula Allen, H. A. Baker, Elizabeth Breen, M. W. Blumberg, Gwendoline A. Cohen, Adele Campbell, Madeline Clark, Mamie Graham Destamps, Effie Eadie, Beatrice Eppstein, Adrienne Eley, Hope Ellsworth, Dorothy Fisher, Edna M. Hartshorn, Grace Hastings, Lena P. Kreuder, Carol Knowles, Marie Limeburner, Eugenie Lahm, May McDonald, Charlotte McNamara, Isabel Prentiss, Anna B. Pahl, Augusta Price, Margaret Ryan, Mary C. Ryan, Alice Rose-Dette, Louise Ragot, Edith B. Smith, Mary Slocum, Evadne P. Turner, Margaret Thompson, Maude E. Webber, Lillian Willard, Sybil van Wezel, and Milton Adams, Berthold Beck, William Downes, Andre Destamps, Robert Denels, John Fink, R. E. Griffith, M. Gazo, A. G. Goodsell, Isaac Goldkopp, Frank Holland, Otto Hiller, H. A. Hok, Charles Jersak, G. A. Pahl, Roy Raifsnider, W. B. Smith, A. Trolia, M. Skurnick.

De Cisneros Active in Catholic War Fund

Eleonora de Cisneros, soprano, has been asked to solicit subscriptions from the musical profession now in New York for the New York Catholic War Fund, the proceeds of which are to go entirely for the comfort and service of our American soldiers and sailors in France and Italy, irrespective of their religious creed.

Mme. de Cisneros is chairman of the campaign artists' and musical committee of the women's committee of the New York Catholic War Fund with headquarters at Hotel Plaza, New York.

Among reasons given for this present drive to raise a Catholic War Fund of \$2,500,000 are: "Because our Administration has asked the Knights of Columbus to help care for our soldiers and sailors both physically and spiritually and by so building up the morale of our Army and Navy to help our Government win the war. This work has been officially given to us to do. . . . We cannot give too much for our boys who are giving all." Three reasons why they are entitled to ask any one and every one to contribute to this fund, irrespective of creed or race, are: "First: Because Catholics represent only 17 per cent. of the entire population of these United States, whereas Catholics represent from 35 per cent. to 40 per cent. of our Army and Navy. They are fighting for you and for me. Second: Because the buildings and tents erected by the Knights of Columbus, and provided for by this war fund, are free and open to any man who wears the uniform of the United States, irrespective of religion or creed. Third: Because every dollar given to this fund will directly help our boys 'over here' and 'over there,' and as they are fighting for us in Europe, we should fight for them in America, seeing to it that they shall lack nothing either spiritually, or materially to make them stronger in spirit to face what they must face."

College of Music Faculty Concert

August Fraemcke, pianist, co-director with Carl Hein, of the New York College of Music; Louis Wolff, violinist, formerly concertmaster of a Hollandish court orchestra; William Ebann, cellist, and Harriet M. Behnee, mezzo-soprano, shared in a very enjoyable chamber music concert at the New York College of Music, March 15, which was heard by an audience that crowded the hall. Beethoven's sonata in A was played by Messrs. Fraemcke and Ebann with true Beethoven spirit. Mrs. Behnee sang selected songs with such expression that she was encored, and had to sing again. Mr. Wolff, recently added to the faculty of the College of Music as professor of violin, showed his thorough musicianship in the Arensky trio in D minor, which he played together with Messrs. Fraemcke and Ebann. He undoubtedly ranks with the best violinists before the American public. He was also heard in two movements from the Vieuxtemps concerto, creating genuine enthusiasm.

ACROSS THE COUNTRY

(Continued from page 51.)

chestra, with trills and runs, these being most delicately given. Each movement received hearty applause, and at the conclusion of the concerto, she received an ovation and many beautiful flowers. The instructive program notes were written by Clara Duggan Madison. The usual public rehearsal was given at four o'clock.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

BALDWIN

:: Cincinnati ::



BRADBURY

1862—NEW YORK—1918

Bush & Lane

HOLLAND, MICH.

WING & SON, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

SWEET

1425 Broadway, New York
Met. Opera House Building

Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Duff, N. Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeannette Fernandez, Edith Miller.
SPECIAL OPERATIC TRAINING (INCLUDING ACTING).

LEEFSON-HILLE CONSERVATORY OF MUSIC

Maurice Leefson, President PHILADELPHIA, PA.

Musical Psycho-Pedagogy

By Daniel Bonus
Creating a sensation among teachers and artists
\$1.15 Postpaid. THE MUSICAL EDUCATION PUBLISHING CO.
NEW SUPPER BUILDING, DECATUR, ILL.

THE CHAUTAUQUA AND LYCEUM COACHING SCHOOL

ALFRED WILLIAMS, Director
Five Years Musical Director of Redpath Musical Bureau
510 Cable Bldg., 28 Jackson Blvd., Chicago

THE LISZT PIANO SCHOOL, Inc.

CLEVELAND, OHIO.

HERMANN O. C. KORTHEUER, Founder and Director
Complete corps of assistant Professors and Teachers. All grades from Kindergarten to the finished Piano Virtuoso and Artist.
Director's Office, 208 Vickers Building, 6523 Euclid Avenue.
Bell Phone, Rosedale 4821.

Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director.
Practical Training Courses for Teachers
Artistic Piano Playing
—THE FAULTS SYSTEM—
BOOKLETS—CARNegie HALL—NEW YORK

REINDAHL VIOLINS



Reindahl Grand Model, \$250

AND BOWS, VIOLAS
AND CELLOS

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliancy, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonies, pure pianissimo tones, distinct arpeggios, distinct in shake, trill and staccato, and withal quickly responsive to bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.

Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

KNUTE REINDAHL, Menona Drive, R. F. D., No. 2
Madison, Wisconsin
(Formerly Athenaeum Bldg., Chicago)

N. Y. School of Music and Arts

RALFE LEECH STERNER, Director
Central Park West, Cor. 95th St. Tel. 379 Riverside
Dormitory for out-of-town students

The Indianapolis Conservatory of Music

Edgar M. Cawley, Director

Music, Dramatic Art, Dancing, Modern Languages, School of Opera, Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.

The Most Rapidly Growing School of Music in America

Catalogue and Circulars mailed on request. Pupils may enroll at any time.

940 MIDDLE DRIVE, WOODRUFF PLACE

INDIANAPOLIS, IND.

CONSERVATORY OF MUSIC

306 MADISON AVENUE Near 42nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.

Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.

TERMS \$10 UP PER QUARTER

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867



CLARA BAUR, Foundress

Half a Century in the Front Rank of American Music Schools
Unsurpassed in Faculty and Equipment. All Departments Open Throughout the Summer

Elocution—MUSIC—Languages

Also Special Summer Course in
PUBLIC SCHOOL MUSIC

Location and surroundings ideal for summer study
For Catalogue and Circular Address

MISS BERTHA BAUR, Directress, Highland Avenue and Oak St., Cincinnati, O.



THE AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street, New York City

SUMMER SESSION, June 17th to July 26th

The Courses open to students during the session are VOCAL MUSIC, PIANOFORTE, VIOLIN, HARMONY, ORGAN

33rd Season, October 1st, 1918

JOHN B. CALVERT, D.D., President KATE S. CHITTENDEN, Dean

Kansas City CONSERVATORY OF MUSIC

KANSAS CITY, MO.

ENDOWED and INCORPORATED

All Branches of Music, Dramatic Art, Languages, Dancing, Painting, etc.
Faculty of Forty Teachers, including Moses Boguslawski, Allen Hinckley, John Thompson, and Francois Boucher.

Send for Catalog

JOHN A. COWAN, President

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere

GEORG FR. LINDNER - - - Director

Peachtree and Broad Streets

Atlanta, Georgia

Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World

ESTEY PIANO CO. New York City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue NEW YORK Riker Avenue

AND

St. Pauli, Schanzenstrasse, 20-24 HAMBURG

Warerooms: Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W. London
Jungfernstieg 34, Hamburg, and
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

SOHMER & CO., 315 Fifth Ave., NEW YORK

The Autopiano

is known throughout America and Europe for its
artistic qualities as a Piano, and its durability and
excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York

